

# THE MUSICAL TIMES

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OCTOBER 1, 1906.

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ROYAL ALBERT HALL.

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Conductor: Sir FREDERICK BRIDGE, M.V.O., M.A., Mus.D.

THIRTY-SIXTH SEASON, 1906-7.

### PROSPECTUS.

The Series will comprise Seven Concerts, at which the following works will be performed:—

- |   |  |
|---|--|
| Nov. 1. "Elijah."   |  |
| Nov. 29. "Hiawatha."  |  |
| Jan. 1. "Messiah."  |  |
| Jan. 24. "Alexander's Feast" and "The Pied Piper of Hamelin." |  |
| Feb. 13. "The Dream of Gerontius."                            |  |
| Mar. 14. "The Kingdom."                                       |  |
| Mar. 29. "Messiah."   |  |

The following artists have been engaged:—

- |                     |                      |
|---------------------|----------------------|
| Miss Agnes Nicholls | Mr. Lloyd Chandos    |
| Miss Gleeson-White  | Mr. Charles Saunders |
| Madame Emily Squire | Mr. Gervase Elwes    |
| Miss Perceval Allen | Mr. Vivian Bennetts  |
| Miss Ethel Wood     | Mr. Watkin Mills     |
| Miss Edith Kirkwood | Mr. Ffrangcon-Davies |
| Madame Clara Butt   | Mr. Dalton Baker     |
| Miss Phyllis Lett   | Mr. Dan Price        |
| Miss Maria Velland  | Mr. Harry Dearth     |
| Mr. Ben Davies      | Mr. Herbert Brown    |
| Mr. William Green   | Mr. Graham Smart.    |

Organist: Mr. H. L. Balfour.

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Of the Seven Concerts to be given, Six will be included in the Subscription Series. Prices of Subscription for these Six Concerts: Stalls, £1 16s.; Arena, £1 10s.; Balcony (Reserved), £1 4s.

Prices of Tickets for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.; Unreserved, 4s.

Subscribers' names can now be received, seats secured, and Prospectuses obtained, at the Ticket Office, Royal Albert Hall, and at the usual Agents.

FIRST CONCERT, THURSDAY, NOVEMBER 1, AT 8.

Mendelssohn's "ELIJAH."

Artists: Miss Agnes Nicholls, Miss Edith Kirkwood, Miss Phyllis Lett, Miss Maria Velland, Mr. William Green, Mr. Vivian Bennetts, Mr. Herbert Brown, Mr. Graham Smart.

SECOND CONCERT, THURSDAY, NOVEMBER 29, AT 8.

Coleridge-Taylor's "HIAWATHA."

Artists: Madame Emily Squire, Mr. Ben Davies, Mr. Dalton Baker.

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MICHAELMAS HALF-TERM begins Monday, November 5.

METROPOLITAN EXAMINATION FOR LICENTIATESHIP (L.R.A.M.), Christmas period, will commence on or about December 17. Last day for entry, October 31.

BROUGHTON PACKER BATH SCHOLARSHIPS, for Violin, open to Male and Female Candidates, and Violoncello (Male Candidates only). Last day for entry, November 13.

GEORGE MENCE SMITH SCHOLARSHIP, for Female Vocalists (any voice). Last day for entry, December 20.

Prospectus, Entrance Forms, and all further information of—

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Hon. Sec.: CHARLES MORLEY, Esq.

The EXAMINATION for ASSOCIATESHIP will take place  
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The HALF-TERM will begin on November 5.

Syllabus and official Entry Forms may be obtained from

FRANK POWNALL, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

The next F.R.C.O. Examination begins on January 7th, 1907. The Solo-playing Tests are:—Sonata No. 2 in C minor (1st movement), J. S. Bach (Peters, Vol. 1, p. 11); (Novello & Co., Book 4, p. 97); (Augener & Co., Vol. 8, p. 520); (Breitkopf & Härtel, Vol. 6, p. 25). Fugue in A flat minor, Brahms (Alfred Lengnick, 58, Berners Street, W.); (Novello & Co.); (Augener & Co.). Sonata No. 16, G sharp minor (last 2 movements), Rheinberger, Op. 175 (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on January 14th. The subject for the Essay will be taken from "Beethoven and his Nine Symphonies," by Sir George Grove, C.B. (Novello & Co.). To be obtained of the Publishers or any Booksellers. (Not at the College.)

The Book of Examination Papers may be obtained by Members, price 5s.; postage, 5d.

The College is open daily from 10 a.m. to 5 p.m. On Saturdays from 10 to 1.

E. H. TURPIN, Hon. Secretary.

Kensington Gore, S.W.

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WEDNESDAY, THURSDAY AND FRIDAY,  
OCTOBER 24, 25, AND 26, 1906.

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MRS. HENRY J. WOOD. MADAME KIRKBY LUNN.  
MISS ALICE IAKIN.  
MR. JOHN COATES. MR. EYNON MORGAN.  
MR. FRFRANCON-DAVIES.  
MR. FREDERIC AUSTIN. MR. JOSEPH LYCETT.  
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Nov. 29, 3 p.m. LECTURE, entitled: "THE PLACE OF MUSIC IN THE HEALING ART." By Dr. G. NORMAN MEACHEN, M.D. Lond., R.S. Lond., Fellow and Member of the Council.

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[R.C.O. EXAMINATIONS, July, 1906.]

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### HIGHER EXAMINATIONS, 1906.

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#### DIPLOMAS IN PRACTICAL MUSIC.

##### LICENTIATES (L.L.C.M.).

PIANO-FORTE PLAYING.—Lillian E. Allman, Edith J. Anthony, Frances A. Blocksidge, Annie E. Birch, Emeline N. Butcher, Helen A. Berwick, Maude B. Cuddy, Joseph C. C. Cox, Amy Cruwys, Kathleen M. Cooper, Annie A. Crammond, Ermine R. Cutler, Annie Davidson, Leila Deans, Thomas Egginton, Charles H. Evans, Kathleen Eckhart, Ruth V. Evans, Elizabeth Fleming, Lucy Fell, Ivy B. Farnham, Agnes Grandison, Violet Gilhins, Mary Goss, Ivy Glover, Lillie L. Hepburn, Gussie Howerden, Amelia Husband, Elizabeth A. Hunter, Myra Harland, Emily Holnett, Gertrude M. Houston, Thomas Helms, Randolph Hill, Lillian Hatwood, Margaret Hever, Violet A. Hugall, Stella Hale, Florence L. Jones, Olivia Jones, Beatrice M. Lock, Alice Lunney, Herbert Lovelock, James Malley, Amy Morris, Jean McDonald, Maude Meek, Eileen M. Murray, Jennie McDonald, Gertrude M. McDonald, Nellie Nicholls, Catherine Owen, Lillie O'Keef, Mabel Olds, Laura B. Pye, Edith M. Pratt, Nellie Procter, Gertrude S. Pearce, Cecilia F. Ryan, Mabel J. Rostrom, Rosie Silkstone, Muriel Facey Smith, Martha Schofield, Beatrice M. Saunders, Beatrice E. Stubley, Florence Sharpe, Pearl Segal, Eleanor Simpson, Sara C. Taylor, Bertha Taylor, Ethel Tonge, Alice M. Turpinney, Doris E. M. Thompson, Jessie Taylor, William Walton, John H. Wright, Ruby G. Winton, Ethel M. Wright, Rose White, Tudor E. Yorath.

SINGING.—Bertha L. Latter, Richard Roberts, Herbert Wildgust.

VIOLIN PLAYING.—Florence M. Edwards, Evelyn Gilchrist, Cyril R. Gibbs, Robert B. Symington, Lucy A. Shackel.

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PIANO-FORTE PLAYING.—Frank Alexander, Nathaniel Allau, James Ainsworth, Florrie A. Althrop, Cicely M. Allen, Josephine Atkinson, Edith Anderson, Harold L. Albery, Margaret Abbott, Frances Blackwell, Grace Bossett, Mary A. G. Bracken, Clara C. Boal, Nellie Brown, Lillian L. Bagworth, Esther Bevan, Katie Bradley, Fred Barron, Clara E. M. Bethel, Agnes Blanchard, Nellie M. Belton, Edith M. Bowers, Ethel A. Burdwood, Alice M. Brown, Philip Bentley, Maud Buist, Mary F. Bond, Edith Blackhurst, Edith L. Bradbury, Alice M. Bolt, Cecilia Burridge, Maud Bellerby, Mary L. Beattie, Beatrice Bennett, Mary Birch, Maria Beakober, Ida M. Butchers, Amy R. Butchers, Annie M. Brown, Mervella A. Banes, Eileen Beger, Violet Bowden, Pansy A. R. Bond, Violet Banfield, Irene L. Burden, Nellie Barnett, Annie I. Campbell, Leslie Curnow, Jennima K. Christie, Louisa M. Corr, Elsie E. Criddle, Elsie M. Carter, Mabel L. Clark, Margaret Clarke, Annie Cook, Annie Carey, Margery H. 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# The Musical Times.

OCTOBER 1, 1906.

## MUSICIANS IN THE NATIONAL PORTRAIT GALLERY.

The jubilee of the foundation of the National Portrait Gallery furnishes a fitting opportunity for calling attention to some of the representations of musicians which adorn its walls. On March 4, 1856, Earl Stanhope, P.S.A., moved a resolution in the House of Lords whereby this interesting and valuable institution was founded. His Lordship had previously addressed a letter, of which

the following is a draft, to his Royal Highness the Prince Consort, announcing his intention to invite public attention to the importance of forming a British Historical Portrait Gallery:

Grosvenor Place, February 27, 1856.

SIR,—I presume to send herewith to your Royal Highness the copy of a motion of which I gave notice last night in the House of Lords.

It would be most especially gratifying to me if your Royal Highness should be inclined to feel any interest in the idea.

It seems to me that if a space were at once obtained, a yearly grant of £500 in the estimates would suffice for purchases, and that the selection might be most properly confided to the present Fine Arts Commission, or any new commission over which your Royal Highness might be prevailed on to preside.

I am, &c.,

STANHOPE.



MADAME VESTRIS.

(MRS. CHARLES JAMES MATTHEWS.)

1797-1856.

WATER-COLOUR DRAWING BY ALFRED E. CHALON, R.A.

(Photograph by Mr. Emery Walker.)

To this letter his Royal Highness was pleased to return the following answer, dated Buckingham Palace, the same day:

MY DEAR LORD STANHOPE,

I have to thank you for your letter, and can only say that your scheme has my entire concurrence, and that I shall be ready to give it any assistance that may be thought advisable.

Ever yours truly,  
(Signed) ALBERT.

B. P. 27, 1856.

These letters are now exhibited to the public at the Gallery in connection with the portrait of the Prince Consort. The proposal met with the approval of the House of Commons: Parliament voted a grant of £2,000 for the first year's operations, and a Board of Trustees was appointed by a Treasury Minute. Temporary apartments were found for the pictures at 29, Great George Street, Westminster, and as soon as the Collection numbered fifty-six the public were permitted to view the portraits on two days in every week, the opening day being January 15, 1859. Eleven years later—at the close of 1869, when the portraits amounted to 288—the collection was removed to South Kensington, where it remained until the autumn of 1885. The outbreak of a fire in close proximity to the galleries occupied by the National portraits caused the Government to remove the collection to a place of greater security, with the result that its

expense, provided that the Government would afford a site for it within a distance of a mile and a half from St. James's Street. In response to this munificent offer, the Government proposed to



JOHN PYKE HULLAH, L.L.D.

1812-1884.

PENCIL DRAWING BY SIR W. B. RICHMOND, K.C.B., R.A.  
(Photograph by Mr. Emery Walker.)



THE REV. JOHN CURWEN.

1816-1880.

PAINTED BY WILLIAM GUSH.  
(Photograph by Mr. Emery Walker.)

third home was the Bethnal Green Museum. In May, 1889, Mr. W. H. Alexander, of Shipton, Andover, Hants, made an offer to the Government to build a National Portrait Gallery at his own

Mr. Alexander a site at Trafalgar Square, immediately at the back of and contiguous to the National Gallery. This site he accepted, and the new building was commenced in October, 1890. Its total cost has been £96,000, of which sum Mr. Alexander provided £80,000 and the Government £16,000 to complete the east wing. The new National Portrait Gallery, now housed in a building worthy of its priceless treasures, was opened to the public on Saturday, April 4, 1896.

The portraits, busts, &c., under the charge of Mr. Lionel Cust, M.V.O., the director, keeper, and secretary of the National Portrait Gallery, number 1,450; of these about thirty are of musicians or persons closely connected with music. The place of honour must be accorded to England's first great composer, Henry Purcell. This splendid portrait of the master-musician (reproduced as the portrait supplement to the present issue of *THE MUSICAL TIMES*) is by John Closterman, and is quite different from that by the same artist in the possession of the Royal Society of Musicians. Purchased by the trustees in November, 1903, from a family in whose possession it had been for two hundred years, the portrait is the original of the engraving contained in Purcell's 'Orpheus Britannicus' (1698-1702), and judging by the inscription on the engraving—'Henricus Purcell. Ætat. Sua. 37. '95'—it was painted by

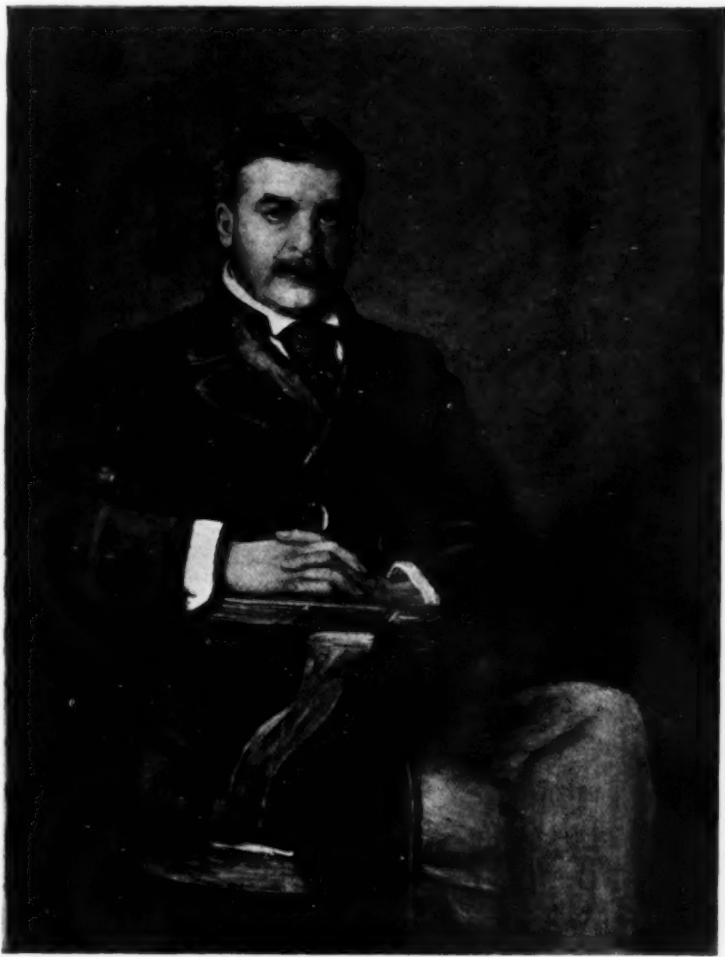
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Closterman in 1695, the year of Purcell's death at the age of thirty-seven. The dimensions of the painting are 29 in. by 24½ in.

The composer of 'Home, sweet home,' and of many glees, part-songs, songs, &c., is doubly honoured by having two portraits in the national collection—one by a painter unknown, the other probably by G. H. Harlow. The former is reproduced on p. 661. Sir Henry Rowley Bishop had a

and to show that he knew whom he was greeting, although he could not recall the name, began to whistle 'Should he upbraid'!

It is not surprising to find that Handel is here duplicated—(i.) a painting by Hudson, one of the earliest acquisitions (No. 8) in the collection, and (ii.) a plaster bust, modelled by Roubiliac. Another non-native musician—who, like Handel, became a very important factor in English



SIR ARTHUR SEYMOUR SULLIVAN, M.V.O.  
1842-1890.

PAINTED BY SIR J. E. MILLAIS, P.R.A.  
(Photograph by Mr. Emery Walker.)

most successful career as a composer for the stage: he also preceded Sir Frederick Ouseley in the Professorship of Music at Oxford, thus affording a remarkable study in contrasts. There is a story told—we think it is of Rossini—to the effect that a foreign composer, whose memory for names was very treacherous, on meeting Bishop, shook hands,

musical life—is Sir Charles Hallé, whose thoughtful features are here recalled in the fine painting by George Frederick Watts, R.A., who presented the portrait to the nation in 1895. While in the region of musical knights we are reminded of a nonagenarian musician in the portrait of Sir George Smart, painted by William Bradley.

Sir George was the butt of Thackeray, who named him Sir George Thrum, an alias very much akin to Strum. In his 'Ravenswing' Thackeray depicts the incidents of a musical party given by Sir George Thrum at his house in Great Portland Street. In the course of the evening, the host, addressing three of his guests, says: 'Miss Horsman, Mr. Craw, my dear Mrs. Ravenswing, shall we begin the trio? Silence, gentlemen, if you please. It is a little piece from my opera of the "Brigand's Bride." Miss Horsman takes the Page's part; Mr. Craw is Stiletto, the Brigand; my accomplished pupil is the Bride'—and the music began:

THE BRIDE (sings).  
My heart with joy is beating,  
My eyes with tears are dim.

THE PAGE.  
Her heart with joy is beating,  
Her eyes are fixed on him.

THE BRIGAND.  
My heart with rage is beating,  
In blood my eye-balls swim.



WILLIAM SHIELD.

1748-1829.

DRAWING BY GEORGE DANCE, R.A.  
(Photograph by Mr. Emery Walker.)

As the first chairman of the Mendelssohn Scholarship Committee, Sir George Smart naturally leads to the first scholar elected under that Trust, Sir Arthur Sullivan, who bequeathed to the nation the portrait of himself painted by Sir John Everett Millais, P.R.A. This representation of a gifted composer is reproduced on p. 659. Although not a professional musician, Sir Thomas Gresham must be mentioned by reason of his having founded the Lectureships, of which music is one, associated with his name: Sir Thomas may, before very long,

form the subject of a biographical sketch in these pages, when Sir Antonio Moro's splendid portrait of him will be reproduced as a special supplement. Another amateur, Sir James Hope Grant, G.C.B., painted by his brother, Sir Francis Grant, P.R.A., is very musically depicted. The famous general is represented playing his beloved violoncello, on which he was a first-rate performer. In this connection an interesting anecdote is told in the notice of him in the 'Dictionary of National Biography':

Major-General Lord Saltoun, a great lover of music, who had been appointed to command a portion of the British forces in the first Chinese war [1841], was in quest of a brigade-major, and Grant's musical skill would render him a welcome associate during the tedious sea voyage. This consideration, added to Grant's high military reputation, secured his appointment to the vacant post.

The features of three famous sons of song are to be seen—Charles Dibdin, in a painting by Thomas Phillips, R.A., and two Irishmen, Samuel Lover (by E. A. Foley) and Thomas Moore (by C. Moore) cut in marble. 'Tom Bowling' will long preserve the name of the first of this distinguished trio of musicians; Thomas Moore will surely not be forgotten, and who can restrain a smile in listening to Samuel Lover's 'Low back'd car'? Here is a typical verse:

Sweet Peggy round her car, Sir,  
Has strings of ducks and geese,  
But the scores of hearts she slaughters  
By far outnumber these;  
While she among her poultry sits,  
Just like a turtle dove,  
Well worth the cage, I do engage,  
Of the blooming god of love.  
While she sits in the low-back'd car,  
The lovers come near and far,  
And envy the chicken  
That Peggy is pickin'—  
As she sits in the low-back'd car.

A quartet of drawings by George Dance, R.A., portrays Dr. Samuel Arnold, a former organist of Westminster Abbey; Dr. Charles Burney, the historian of music; Charles Incedon, the singer, and William Shield, Master of the King's music and composer of 'The Thorn,' 'The Wolf,' 'The Arethusa' and many other songs and also operas. As a friend of Vincent-Novello's, Shield must often have met Charles Lamb, who said, 'Shield has his merits, but Clementi, in my opinion, is far above in the Sostenuto.' Charles Lamb, most unmusical of men, knew absolutely nothing about 'the Sostenuto,' but that word was quite good enough for him to sustain his little joke.

The portraits of John Hullah (a pencil drawing by Sir W. B. Richmond, K.C.B., R.A.) and John Curwen (painted by William Gush) recall the heated controversy of fixed *v.* movable doh, and staff *v.* tonic sol-fa notations. 'Hullah's system,' as it was called, had a tremendous vogue in its day. As an instance thereof, the old clerk at Surrey Chapel—Carter Bunn Benn—named one of his sons Watts Hullah Benn, 'because,' he said, 'Watts wrote the hymns, and Hullah sang them.' It was at a conference of Sunday school teachers held at Hull, in September, 1841, that the Rev. John Curwen started his Tonic sol-fa propaganda,

basing its notation on that which had previously been invented by Miss Sarah Glover, of Norwich (1785-1867), but which Mr. Curwen afterwards modified and changed until its present form was



SIR HENRY ROWLEY BISHOP.

1786-1855.

PAINTER UNKNOWN.

(Photograph by Mr. Emery Walker.)

reached. The portraits of these two musical educationists are reproduced on p. 658.

At present ladies are only represented at Trafalgar Square by three of their sex—Madame Vestris (water-colour by A. E. Chalon, R.A.), Catherine Stephens, afterwards Countess of Essex (oil-painting by John Jackson, R.A.), and Mary Ann Paton (unfinished painting by Thomas Sully). Madame Vestris (see her portrait on p. 657) achieved fame as a singer and actress. Chorley, writing after her death, said: 'As a girl she was extremely bewitching, if not faultlessly beautiful—endowed with one of the most musical, easy, rich, contralto voices ever bestowed on singers, and retaining its charms to the last—full of taste and fancy for all that was luxurious, but either not willing, or not able to learn, beyond a certain depth.' Her name is associated with the singing of C. E. Horn's sprightly song 'Cherry ripe.' This song attained its popularity by being introduced (by Madame Vestris) into Poole's comedy 'Paul Pry'—first acted at the Theatre Royal, Haymarket, September 13, 1825—in which she took the part of Phœbe. The words do not appear in the comedy itself, and the song might never have become known had not Vestris taken a fancy to it and launched it on the sea of popular favour. 'Kitty' Stephens (as she was called) and Mary Anne Paton were no less beautiful in feature than in the tones of their lovely voices. Both ladies were opera singers and married into titled families. Miss Stephens espoused the

widowed octogenarian Earl of Essex in 1839; he died a year later, and she survived her husband forty-three years; Miss M. A. Paton (afterwards Mrs. Wood), whose first husband was Lord William Pitt-Lennox, played the violin, could recite, and, as a singer, achieved great success as the heroine in Weber's 'Der Freischütz' at its first performance in England on July 23, 1824. While in this aristocratic region we may include, as a portrait closely connected with music, Charles Mordaunt, third Earl of Peterborough (painter uncertain), the husband of Anastasia Robinson, herself the daughter of a portrait painter, and one of Handel's most celebrated opera singers.

There only remains to be mentioned Dr. Arne—not altogether worthily represented by a caricature; Arthur Goring Thomas (drawn in red chalks by his brother Mr. Francis Inigo Thomas); John Gay (a beautiful but unfinished sketch in oils by Sir Godfrey Kneller); Dr. William Croft, as a chorister-boy (painter uncertain); and Thomas Britton, the musical small-coal man (painted by J. Woollaston). The portraits of Croft and Britton were reproduced in THE MUSICAL TIMES of September, 1900, and August, 1906, respectively.

In this brief account of musical subjects in the National Portrait Gallery it is hoped that enough has been said to call attention to a collection which is rich in historical and artistic interest, and well worth visiting; also that the present possessors of portraits of musicians and others may have their



CATHERINE (KITTY) STEPHENS.

AFTERWARDS COUNTESS OF ESSEX.

1794-1882.

PAINTED BY JOHN JACKSON, R.A.

(Photograph by Mr. Emery Walker.)

attention drawn to the fact that there is still space for further additions, musical and otherwise.

DOTTED CROTCHET.

## LADY VIOLINISTS.

Who was the first lady violinist? This interesting interrogation must be treated as a riddle and—given up! Certainly no attempt will be made to answer it in this chit-chat on fair fiddlers, nor is it proposed to exhaust a subject that so largely concerns the feminine mind. From the historical point of view it may suffice to begin with the time of Mr. Pepys. An extract or two from his entertaining Diary often furnishes useful information, and invariably provokes a smile. On June 6, 1661, Mr. Pepys records:

Here came two young gentlewomen to see Mr. Holland and one of them could play pretty well upon the viallin, but, how these ignorant people did cry her up for it! We were very merry. I staid and supped there, and so home and to bed. The weather very hot, this night I left off my wastecoot.

Here we have an early instance of an amateur lady violinist (or viallinist *pace* Mr. Pepys), and a little outburst of the Diarist's temper, with his inevitable 'to bed' reference, and the information, by inference, that he was in the habit of sleeping in his 'wastecoot.' Three years later—September 28, 1664, the Diary has the following reference to Mrs. Pepys's 'woman,' or lady's-maid to adopt present-day parlance:

At home I found Mercer playing on her Vyall which is a pretty instrument, and so I to the Vyall and singing till late, and so to bed.

Not only did Mr. Pepys and Mrs. Pepys's maid perform on the vyall, but in 1666 one Gregory instructed the spouse of the eminent Diarist in the art of playing on that instrument.

We may now turn from the amateurs of the 17th century to the professionals of the 18th. In this connection Dr. Burney ('History of Music,' iv. 647) gives us a vague and tantalizing paragraph which reads:

This and the preceding year [1721-22] Mrs. Sarah Ottey frequently performs solos at concerts on three several instruments: harpsichord, base-viol, and violin.

The worthy doctor might have given a more detailed reference to a lady whose name is absolutely unknown. However, a little research among old newspapers at the British Museum has resulted in unearthing the following advertisement from the *Daily Courant* of February 17, 1723.

FOR THE BENEFIT OF MRS. SARAH OTTEY.

At the Theatre Royal, in Lincoln's Inn Fields, on Tuesday, being the 27th February, will be perform'd a Comedy call'd Love makes a man, or The Fop's Fortune. In which will be perform'd several pieces of Musick on the Bass-Viol, Harpsichord, and Violin by Mrs. Ottey (being the last time of her appearing in Publick). With several entertainments of Dancing.

Tickets to be had at Mr. Williams's Coffee-house in St. James's Street, and at Mr. Ottey's at the Carpenters Arms in Honey-Lane-Market.

Here we have an instance of three-fold skill—a lady performer on a trio of instruments. Whether Mrs. Sarah Ottey's performances were sandwiched between 'Love makes a man, or The Fop's Fortune' and the 'several entertainments of Dancing,' or otherwise, is a matter of speculation. As to whether Mr. Ottey was the landlord of the

'Carpenter's Arms,' or whether he only temporarily resided at that hostelry, may be left to the investigations of some future writer, as may also Mrs. Ottey's first and earlier appearances as a bass-violist, a harpsichordist, and a violinist.

The venue may now be changed to Dublin, where, it will be remembered, Handel's 'Messiah' obtained its first hearing on April 13, 1742. In the same year, and only four months after Handel had left the Green Isle, a Miss Plunket, a lady violinist and a pupil of the celebrated Matthew Dubourg, then resident in the Irish capital, gave her first concert in Dublin on December 6, 1742, which is thus advertised in *Faulkner's Journal* of November 20:

By subscription, for the Benefit of MISS PLUNKET, at the Musick-hall in Fishamble-street, on Monday the 6th of December, will be performed a Concert of Musick; in which Miss Plunket will perform several new Solos and Concertos on the Violin. Each Subscriber to pay One Guinea for four Tickets. Single Tickets Three British Half-Crowns. Subscriptions are taken at Mr. Neal's in Christ-churchyard, and Mr. Manwaring's Musick Shop in College-green, and by Miss Plunket, at Mr. Dubourg's House in Henry-street.

On the day following the concert, *Faulkner's Journal* thus noticed the event:

Yesterday evening Miss Plunket had her first concert at the Musick Hall in Fishamble Street, at which there was a most polite and numerous audience, who were all charmed with her Performance on the Violin, and gave her universal applause.

Mrs. Storer sang three songs in the same concert, and gave general satisfaction to all present, who were highly pleased with her singing.

Miss Plunket returns her humble Thanks to all the Ladies and Gentlemen who pleased to honour her with their company.

Miss Plunket found her way to London—she appears to have added an extra 't' to her name during her passage across the Irish Channel—and gave 'A concert of musick' on February 27, 1743. The advertisements of the day thus announced the event:

At the particular desire of several persons of quality For the Benefit of Miss Plunkett at the New Theatre in the Haymarket, on Monday, February 27, will be perform'd a concert of musick with several solos and concertos on the violin by Miss Plunkett.

Tickets to be had of Miss Plunkett's Father's lodgings, the Bow-lamp in Pulteney Street.

Boxes Half-a-guinea. Pit and gallery 5s.

It would be interesting to know if Handel heard Miss Plunket's performances, either privately at Dublin, or publicly in London, and to have his opinion on female fiddlers, as probably he would designate them.

Whatever fame can be placed to the credit of Mrs. Ottey and Miss Plunket, it is small compared with the wonderful achievements of Madame Mara, one of the greatest of vocalists who, however, began her triumphant career as a girl-violinist. As the story of the early years of her life is well recorded in the *Harmonicon* of February, 1828, no apology is needed for a quotation from that interesting musical journal:

Gertrude Elizabeth Mara was born at Cassel, the 23rd of February, 1749. She was the only child of Johann Schmeling, a musician of that place, and lost

her mother shortly after her birth. Owing to his very limited means, her father was unable to bestow upon her the cares necessary at her tender age. His duties called him much from home, and, in his absence, the little Gertrude usually remained shut up in her solitary apartment. Thus cut off from the sports of childhood, she was obliged to seek amusement within herself. She recollects that there was an old family clock in the room, and one of her customary recreations was to sit and watch the vibrations of the pendulum, beating time to its motion with her head and hand. This had the effect of impressing her mind with a certain pleasing perception of rhythm, so that the first time she heard

a performer upon the guitar, who was playing in the street, she ran to the window, mounted on a stool to get a sight of the musician, and beat the time on the window-ledge with a feeling of delight which was never after effaced from her mind. From this moment may be dated her love and disposition for music.

Her father had learned from an Italian the art of repairing musical instruments, and he converted this knowledge into a means of bettering the subsistence of himself and daughter. She used to seat herself on a high stool and watch him attentively while at his work. One day, he had just finished mending a violin, and then going from home, left it on his work-bench. The



MADAME MARA (née SCHMELING).

curiosity of a child led her to examine the instrument ; she was pleased with the sounds she drew from it, but, in a rather too violent *pizzicato* movement, broke one of the strings. Her father returned ; he scolded the presumptuous *virtuosa*, and threatened to punish her if ever she touched the instrument again. For some days the threat had its effect ; but her desire of hearing the pleasing sounds soon prevailed over the sense of duty, and again the delinquent was caught in the act of trying her hand upon the violin. The father approached her in a menacing attitude, as she stood trembling in a corner. "So," said he, "you have again disobeyed me ; now, as a punishment, I will make you learn to play that instrument." But what was his astonishment, when he saw her run, and, seizing it with eagerness, draw from it tones of a soft and pleasing kind ! The violin was now left at her free disposal, and, in a very short time, the assiduous scholar was able to run through the greater part of the scales with ease and correctness ; and but a few weeks more had elapsed, when little Gertrude was able to join her father in playing some easy duets.

The poor wee child, deprived of a mother's care, suffered from rickets, due, it is said, to her father's custom of securing his daughter in an arm-chair while he attended to his affairs. Even in her fifth year she could not stand without support, and she was obliged to be carried to the place where she had to play. At a fair held at Frankfort the clever little maiden's performances on the violin excited great wonder and admiration, so much so that a subscription was set on foot in order that she might receive a better education. At the age of nine, her health having greatly improved, Fräulein Schmeling went with her father to Vienna and gave some concerts there. The English Ambassador was so struck with the child's genius that he advised Schmeling to take her to England, and at the same time furnished him with letters of introduction to influential friends in London. The little lady seems to have made her first appearance in England as one of a quartet of prodigies, judging from the subjoined advertisement from the *Public Advertiser* of April 23, 1760.

By Particular Desire.

At the little Theatre in the Haymarket.

This Day, April 23, there will be a Concert of Vocal and Instrumental Music.

The vocal parts by Signor Tenducci, Signora Calori, and by Signor Qualici.

The Solos by young Performers, who never appeared in Public, as a solo of Signor Giardini's on the Violin by his Scholar Master Barron, thirteen years old ; a Lesson on the Harpsichord by Miss Burney, nine years old ; with a Sonata of Signor Giardini's accompanied by a Violin ; a Solo on the Violoncello by Master Cervetto, eleven years old ; a Duet on the Violin and Violoncello by Master Barron and Master Cervetto ; a Quartetto by Miss Schmeling, Master Barron, Master Cervetto, and Miss Burney. With several full Pieces by a select Band of the best performers.

The doors to be opened at five o'clock. To begin at seven.

Pit and Boxes laid together at Half-a-guinea. Gallery, Five shillings.

Tickets to be had at Arthur's, St. James's Street ; at Mr. Walsh's music-shop, Catherine Street ; at Mr. Johnson's music-shop, Cheapside, and at the Theatre ; where Ladies are desired to send their servants to keep places.

English dames of 'quality' in those days did not consider the violin to be suitable for ladies, so little Miss Schmeling forsook the career of an instrumentalist and became a queen of song. In that capacity she made a great name and plenty of money.

A lady violinist of quite a different stamp was a Mrs. Chazal, by birth an Italian lady. In Grove's 'Dictionary of Music and Musicians' (1st edition vol. i., p. 580b—the name is absent from the new edition) we read, above the signature of the late Julian Marshall :

*Gambarini* Signora, sang the part of 1st Israelitish woman in 'Judas' April 1, 1747. She was a soprano, but her name does not occur again.

(This was the first performance of the oratorio.) After her marriage the genius of Signora Gambarini appears to have considerably developed. Not only did she continue to sing, but she composed, played the organ, and—the violin ! An advertisement in the *Public Advertiser* of May 14, 1764, testifies to the combined accomplishments of this remarkable lady :

FOR THE BENEFIT OF MRS. CHAZAL.

At the Great Exhibition Room, Spring Gardens, this day the 14th of May, will be performed MRS. CHAZAL'S (late Miss Gambarini) GRAND CONCERT of vocal and instrumental music, by the best performers ; the first violin and a solo by Mr. Barthélemon ; to conclude with a Ball.

Act I. Overture with French Horns ; Ode on the occasion of Peace, composed by Mrs. Chazal. Grand Concerto on the organ, by Mrs. Chazal. Act II. Solo on the violin ; Italian song and Lesson on the Harpsichord, by Mrs. Chazal ; Concerto with Hautboys. Act III. Ode on the Accession to the Throne, composed by Mrs. Chazal ; Concerto on the organ by Mrs. Chazal ; Grand Concerto with French Horns and Kettledrums. The whole to be conducted by Mrs. Chazal.

Tickets Half-a-guinea to be had at Mrs. Chazal's, the corner of Castle Court, opposite the new Exchange Buildings in the Strand, where are to be seen and sold, a capital collection of pictures from ten in the morning till four in the afternoon every day.

As Mrs. Chazal would make the entertainment as agreeable as possible to those who will honour her with their presence, she has engaged the following two celebrated singers : Signora Cremoni, and Signor Gustinelli.

In the study of any subject connected with art, the letters and journals of observant and trustworthy travellers are often of interest and value. Horace Walpole is a case in point. In 1769 he visited at Saint-Cyr, near Versailles, the home which the Marquise de Maintenon established for poor girls of good family, and he thus records his impressions in a letter dated September 17, 1769 :

The young ladies who were playing at chess, were ordered to sing to us the choruses of *Athalie* ; in another room they danced minuets and country-dances, while a nun, not quite so able as St. Cecilia, played on a violin.

It should be remembered that Racine wrote his '*Athalie*' for the young ladies at Saint-Cyr.

In 1770 Dr. Burney was in Venice, of which he says ('Present state of music in France and Italy') :

The city is famous for its *conservatories*, or musical schools, of which it has four—the *Ospedale della Pietà* the *Mendicanti*, the *Incurabile*, and the *Ospedaleto a S. Giovanni e Paolo*, at each of which there is a performance every Saturday and Sunday evening, as



MADAME GAUTHEROT.

well as on great festivals. I went to that of the *Piùta* the evening after my arrival, Saturday, August 4 [1770]. The present *Maestro di Capella* is Signor Furlanetti, a priest, and the performers, both vocal and instrumental, are all girls; the organ, violins, flutes, violoncellos, and even French horns, are supplied by these females.

Burney was so charmed with this feminine orchestra that he paid a second visit to the *Piùta*, and says:

The girls played a thousand tricks in singing, particularly in the duets, where there was a trial of skill and of natural powers, as who could go highest, lowest, swell a note the longest, or run divisions with the greatest rapidity. They always finish with a symphony; and last Wednesday they played one by Sarte, which I had before heard in England, at the opera of the *Olimpiade*. The band here is certainly very powerful, as there are in the hospital above a thousand girls, and out of these there are seventy musicians, vocal and instrumental.

At the *Mendicanti* a concert, which lasted two hours, was specially prepared for the benefit of the musical historian, who says:

It was really curious to see, as well as to hear, every part of this excellent concert performed by females—violins, tenors, basses, harpsichord, French horns, and even double-basses—and there was a prioress, a person

in years, who presided: the first violin was very well played by Antonia Cubli, of Greek extraction. . . . It was here that the two celebrated female performers, the Archiapate, now Signora Guglielmi, and Signora Maddalena Lombardini Sirmen, who have received such great and just applause in England, had their musical instructions.

Another distinguished traveller, who visited Venice ten years after Burney, may be quoted. This is how William Beckford, of Fonthill, records his impressions of the lady orchestra at the *Mendicanti* institution in the year 1780:

The sight of the orchestra still makes me smile. You know, I suppose, it is entirely of the female gender, and that nothing is more common than to see a delicate white hand journeying across an enormous double-bass; or a pair of roseate cheeks puffing with all their efforts, at a French horn. Some that are grown old and Amazonian, who have abandoned their fiddles and their lovers, take vigorously to the kettle-drum; and one poor limping lady, who had been crossed in love, now makes an admirable figure on the bassoon.

Lord Mount Edgumbe, in 1784, records a similar experience at the same place, when he had 'not only the pleasure of hearing a delightful selection of music, but the almost incredible sight

of an entire orchestra of female performers . . . I have met with more than one female player on the violin who had received their instruction in them [the musical academies at Venice]. One of these 'female performers' was Maddalena Laura Lombardini de Sirmen (or Syrmen), born at Venice in 1735, and educated at the *Conservatorio dei Mendicanti* there. She subsequently studied with Tartini at Padua, who took a very great interest in his pupil. Not a few letters are extant in proof of this, one especially which gives to the fair player detailed advice as to her technical studies. This letter, though very long, we give in Burney's translation, because of its educational value to violin students :

Padua, March 5, 1760.

My very much esteemed Signora Maddalena,

Finding myself at length disengaged from the weighty business which has so long prevented me from performing my promise to you, I shall begin the instructions you wish from me, by letter ; and if I should not explain myself with sufficient clearness, I entreat you to tell me your doubts and difficulties, in writing, which I shall not fail to remove in a future letter.

Your principal practice and study should, at present, be confined to the use and power of the bow, in order to make yourself entirely mistress in the execution and expression of whatever can be played or sung, within the compass and ability of your instrument. Your first study, therefore, should be the true manner of holding, balancing, and pressing the bow lightly, but steadily, upon the strings, in such manner as that it shall seem to breathe the first tone it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it. This depends on laying the bow lightly upon the strings, at the first contact, and on gently pressing it afterwards ; which, if done gradually, can scarce have too much force given to it—because, if the tone is *begun* with delicacy, there is little danger of rendering it afterwards either coarse or harsh.

Of this first contact, and delicate manner of beginning a tone, you should make yourself a perfect mistress, in every situation and part of the bow, as well in the middle as at the extremities ; and in moving it up, as well as in drawing it down. To unite all these laborious particulars into one lesson, my advice is, that you first exercise yourself in a swell upon an open string—for example, upon the second, or *la* : that you begin *pianissimo*, and increase the tone by slow degrees to its *fortissimo* ; and this study should be equally made, with the motion of the bow up, and down ; in which exercise you should spend at least an hour every day, though at different times, a little in the morning, and a little in the evening ; having constantly in mind that this practice is, of all others, the most difficult, and the most essential to playing well on the Violin. When you are a perfect mistress of this part of a good performer, a swell will be very easy to you—beginning with the most minute softness, increasing the tone to its loudest degree, and diminishing it to the same point of softness with which you began ; and all this in the same stroke of the bow. Every degree of pressure upon the string, which the expression of a note or passage shall require, will, by this means, be easy and certain ; and you will be able to execute with your bow whatever you please. After this, in order to acquire that light pulsation and play of the wrist from whence velocity in bowing arises, it will be best for you to practise, every day, one of the *allegros*, of which there are three, in Corelli's solos, which entirely move in semiquavers. The first is in D, in playing which you should accelerate the motion a little each time, till you arrive at the greatest degree of swiftness possible. But two precautions are necessary in this exercise. The first is, that you play the notes

*staccato*, that is, separate and detached, with a little space between every two, for though they are written thus :



they should be played as if there was a rest after each note, in this manner :



The second precaution is, that you first play with the point of the bow ; and, when that becomes easy to you, that you use that part of it which is between the point and the middle ; and, when you are likewise mistress of this part of the bow, that you practise in the same manner with the middle of the bow. And, above all, you must remember, in these studies, to begin the *allegros* or flights sometimes with an up-bow, and sometimes with a down-bow, carefully avoiding the habit of constantly practising one way.

In order to acquire a greater facility of executing swift passages in a light and neat manner, it will be of great use if you accustom yourself to skip over a string between two quick notes in divisions like these :



Of such divisions you may play extempore as many as you please, and in every key, which will be both useful and necessary.

With regard to the finger-board, or carriage of the left hand, I have one thing strongly to recommend to you, which will suffice for all, and that is the taking a violin part—either the first or second of a concerto, sonata, or song (any thing will serve the purpose)—and playing it upon the half-shift ; that is, with the first finger upon G on the first string, and constantly keeping upon this shift, playing the whole piece without moving the hand from this situation, unless A on the fourth string be wanted, or D upon the first ; but, in that case, you should afterwards return again to the half-shift, without ever moving the hand down to the natural position. This practice should be continued till you can execute with facility upon the half-shift any violin part, not intended as a solo, at sight. After this, advance the hand on the finger-board to the whole-shift, with the first finger upon A on the first string, and accustom yourself to this position, till you can execute everything upon the whole shift with as much ease as when the hand is in its natural situation ; and when certain of this, advance to the double-shift, with the first finger upon B on the first string. When sure of that—likewise, pass to the fourth position of the hand, making C with the first finger, upon the first string : and, indeed, this is a scale in which, when you are firm, you may be said to be mistress of the finger-board. This study is so necessary, that I most earnestly recommend it to your attention.

I now pass to the third essential part of a good performer on the Violin, which is the making a good shake ; and I would have you practise it slowly, moderately fast, and quickly ; that is, with the two notes succeeding each other in these three degrees of *adagio*, *andante*, and *presto* ; and, in practice, you have great occasion for these different kinds of shakes ; for the same shake will not serve with equal propriety for a slow movement as for a quick one. To acquire both at once with the same trouble, begin with an open string—either the first or second, it will be equally useful : sustain the note in a swell, and begin the shake very slowly, increasing in quickness by insensible degrees, till it becomes rapid, in the manner following :



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but you must not rigorously move immediately from semiquavers to demisemiquavers, or from these to the next in degree; that would be doubling the velocity of the shake all at once, which would be a skip, not a gradation; but you can imagine, between a semiquaver and a demisemiquaver, intermediate degrees of rapidity, quicker than the one, and slower than the other of these characters. You are, therefore, to increase in velocity, by the same degrees, in practising the shake, as in loudness, when you make a swell.

You must attentively and assiduously persevere in the practice of this embellishment, and begin at first with an open string, upon which, if you are once able to make a good shake with the first finger, you will, with the greater facility, acquire one with the second, the third, and the fourth or little finger, with which you must practise in a particular manner, as more feeble than the rest of its brethren.

I shall at present propose no other studies to your application: what I have already said is more than sufficient, if your zeal is equal to my wishes for your improvement. I hope you will sincerely inform me whether I have explained clearly thus far; that you will accept of my respects, which I likewise beg of you to present to the Princess, to Signora Teresa, and to Signora Clara, for all whom I have a sincere regard; and believe me to be, with great affection,

Your obedient and most humble servant,

GIUSEPPE TARTINI.

After her marriage to Luigi de Sirmen—a violinist and chapel-master at Bergamo—Tartini's pupil visited England in 1771. At the Lenten Oratorios given in Covent Garden Theatre she played, between the parts of 'Judas Maccabæus,' a violin concerto of her own composition and was 'received with uncommon applause.' At her benefit concert in the same year—April 15, 1771—she played a pianoforte concerto, and two years later she appeared as an opera singer at the King's Theatre. In spite of her Tartini pupilage and great gifts, Madame Sirmen failed to hold her position as a violinist and she ultimately became a concert-singer at the Court of Saxony. Eitner (*Quellen Lexikon*) gives a list of her various compositions: six concertos for harpsichord; nine concertos for violin; six trios à deux violons et violoncello obligé; six duets for two violins, dedicated to the Duke of Gloucester, &c., some of which were published in London and one title-page describes the composer as 'élève du célèbre Tartini de Padone.'

Special interest is attached to the next lady in our survey by reason of her connection with Mozart and the creation of one of his most beautiful sonatas for pianoforte and violin. Born, in 1764, at Ostiglia, near Mantua, Regina Strinasacchi justified her name by becoming a queen of violinists. She received her education at one of those Venice music-schools already mentioned—the *Conservatorio della Pietà*, and at Paris. Good looking, attractive in manner, and a brilliant performer, the fair damsel won great admiration wherever she went. After having travelled through Italy she made her way to Vienna, and at the National Court Theatre in the Burg gave two concerts, on March 29 and April 24, 1784. She was then a girl of twenty summers. The young artist was most anxious to obtain a new piece for performance at her concert

that would give distinction to the event and that she might play in conjunction with an artist worthy, by his reputation and talent, of such an honour. To whom should Miss Strinasacchi go but to Mozart? No one could so well satisfy her artistic vanity, and no name would look better than Mozart's by the side of her own in the programme. She therefore asked Mozart to compose a sonata for pianoforte and violin specially for the occasion, and to play it with her at her concert. Mozart, good-natured man, appears to have been unable at any time to refuse requests of this nature, quite regardless whether the favour asked of him was by one worthy or unworthy. And then no thought of remuneration entered his mind: he worked gratuitously for those who could not or would not pay, notwithstanding the fact that these repeated demands on his good nature were often inconvenient, not to say actually disagreeable. However, nothing but the most generous feelings animated the master in acceding to the wish of the fair young violinist. In a letter dated Vienna, April 24, 1784, Mozart said to his father:

We have here at the present time the celebrated Strinasacchi, from Mantua, an excellent violinist. Her playing is remarkable for taste and expression. I am composing a sonata, which we are to play together on Thursday, at her concert in the theatre.

Mozart's father endorsed the opinion of his son as to the young lady's interpretative gifts. He wrote from Salzburg (in 1785):

Every note is played with expression, even in symphonies, and I have never heard a more moving adagio than hers; her whole heart and soul is in the melody she delivers, and her power and beauty of tone are equally remarkable. I believe, as a rule, that a woman of genius plays with more expression than a man. (*Otto Jahn's Life of Mozart*: English edition, ii. 336.)

Could there be higher praise, and that from a father and son so eminently qualified to judge?

To return to the sonata. In the first place its composition required greater care than the odds and ends which Mozart threw off for the nonentities who pestered him for 'something from his pen.' Regina was an exceedingly fine performer, and was not Mozart himself to share her triumphs at the concert? It could surely not be any distrust in his own powers that caused him to delay putting pen to paper; but who knows, that terrible bugbear of procrastination, which so often sterilises the brain of the creative artist, be he musical or literary, may for the moment have atrophied his brain. At all events, he kept putting off the task of composition from day to day, until, at last, the morning before the concert arrived, and not a note had been written! Directly Regina learned the state of affairs she rushed in a state of desperation to Mozart. She fortunately found him at home, and, putting down her pretty foot, told him that she would *not* leave the house until she had, at least, obtained the violin part of the promised sonata! The master thereupon set to work, and as so often happens under such circumstances, with the most satisfactory results.

Having actually dragged the violin part out of the dilatory composer, the young lady began most diligently to practise her part, as she had only that evening and the following morning to prepare the work for public performance. Mozart, busy man that he was, forgot all about the rehearsal that had been arranged! but he happily appeared at the concert. To reproach him for not having rehearsed the work would have been useless, the best had to be made of a difficult situation—one that was fraught with great danger, considering the nervous tension of the girl violinist.

The performance of the specially-composed sonata began. The audience, ignorant of the conditions under which it was being presented, were lost in admiration at the wonderful manner in which the two artists interpreted the music and executed the most difficult passages. The Emperor, who occupied the Imperial box, scrutinised the performers through his glass, and in so doing thought he discovered that one of the pair of players—it is not difficult to guess which—had nothing but a sheet of almost blank paper on the music-desk. His Majesty was not mistaken. Mozart, having created the entire sonata in his wonderful brain, had not found time to write down the pianoforte part. The Emperor (Joseph II.) asked to see the music, only to find nothing in the pianoforte part but bar-lines and the violin notes. 'What! have you again let it come to this?' asked the Emperor. 'Yes, your Majesty,' replied Mozart, 'but not a single note has been omitted.' The sonata in question is the beautiful composition in B flat (Köchel No. 454, and No. 15 in the Peters edition). The autograph shows that Mozart afterwards filled in the complete pianoforte part in ink of a slightly different colour from that which he first used. Thus the state of the MS. at the first performance of the sonata can readily be seen.

Signora Strinasacchi interpreted the music of Haydn with great charm, its gay strains perfectly harmonizing with her vivacious temperament. She played his quartets at the Viennese Court and elsewhere with peculiar naïveté and humour, and was much applauded for her delicate and expressive rendering of a solo in one of them. Haydn made the acquaintance of Regina Strinasacchi at the lodgings of Michael Kelly, during the Irish actor's sojourn at Vienna. She—who is also said to have been an excellent performer on the guitar—married Johann Conrad Schlick, a distinguished violoncellist in the ducal chapel at Gotha, and died in 1823. Unlike nearly all lady virtuoso violinists, before and after her, she does not appear to have visited England.

No French artist has so far been introduced in this gossip on lady violinists. An interesting representative of the school was Madame Louise Gautherot, who, strangely enough, is not noticed by either Fétis or Grove, though her name appears in the 'Dictionary of Musicians' (1824). Mendel states that her birth-name was Deschamps and that she first appeared in 1783 at a *Concert Spirituel*

in Paris. A pupil of Viotti, she doubtless profited greatly by the tuition of that great master. In 1789 Madame Gautherot visited England and made her first appearance at the first Professional Concert of the season given at the Hanover Square Rooms on February 9, 1789. The advertisements of the concert state that 'The Ladies' tickets are Black, and the Gentlemen's Red.' The *Morning Post* thus records the French lady's English début:

A Lady named Madame Gautherot appeared for the first time at this Concert, and exhibited very great abilities on the violin. Her style of performance was expressive, and displayed very great execution. The *connoisseurs* spoke of her in high terms.

Her second appearance was at one of the oratorio performances given during the season of Lent at Covent Garden Theatre. 'Oratorios,' says W. T. Parke in his 'Musical memoirs,' 'unexpectedly started up this season at Covent Garden Theatre at play-house prices.' It was at a 'Messiah' performance—February 28, 1789—that Madame Gautherot performed, when she played her solo between the parts of the oratorio. The *Morning Post* said:

Madame Gautherot's concerto on the violin was equal to any performance on the same instrument by the first musical master of the present times. The audience were enraptured with it, and the applause lasted for a long continuance.

We are also told that 'the band was uncommonly strong.' Parke, the oboeist (already quoted from), says that while Madame Gautherot played 'a concerto on the violin with great ability, the ear was more gratified than the eye by this lady's masculine effort.' Again, referring to the same performer, he makes the anti-feminine remarks:

It is said by fabulous writers that Minerva happening to look into the stream whilst playing her favourite instrument, the flute, perceiving the distortion of countenance it occasioned, was so much disgusted that she cast it away, and dashed it to pieces. Although I would not recommend to any lady playing on a valuable Cremona fiddle to follow the example of the goddess, yet it strikes me that if she is desirous of enrapturing her audience, she should display her talent in a situation where there is only just light enough to make 'darkness visible.'

The year 1808 is given in the 'Dictionary of Music and Musicians' as that in which Madame Gautherot died. It should be added that she played a violin concerto at the first concert conducted by Haydn in this country—at the Hanover Square Rooms, March 11, 1791.

The two portraits which illustrate this article are from the collection of Mr. Arthur F. Hill, who has kindly allowed their reproduction. That of Madame Gautherot (p. 665) is one of Bartolozzi's lesser known works and was published in 1791: it is the earliest known portrait of a lady violinist.

F. G. E.

(To be continued.)

## A FORGOTTEN CONCERT ROOM.

*(Concluded from page 605).*

For the few people who are aware of the existence of Hickford's Room, its chief interest lies in the fact that in 1765 Mozart gave a concert in it shortly before he left England. It is not, however, generally known how very nearly it was the scene of his first public appearance soon after his arrival in this country in the spring of the previous year. The talk of the town was busy with the little boy, so extraordinarily clever and graced with such charming manners that all the Court ladies from the Queen downwards had already fallen in love with him. He had as yet only played before the King and Queen, and his father was waiting for a suitable opportunity to bring him before the public. This presented itself in May, 1764, when Signor Graziani, the violoncellist, gave his benefit concert at Hickford's Room. Leopold Mozart had done well in rather withholding his precocious son from performing before a large audience till the reports of his marvellous talents had been widely circulated about town and had excited general curiosity. Everyone now was anxious to see and hear this child who had already astonished and delighted the most accomplished musicians on the Continent.

It is quite certain that Graziani was eager to make sure of such an attraction for his concert, and he advertised it widely beforehand, mentioning 'A Concerto and Solo on the Harpsichord by Master Mozart, who is a real Prodigy of Nature; he is but Seven years of age, plays anything at sight, and composes amazingly well. He has had the honour of exhibiting before their Majesties greatly to their satisfaction.' In a later announcement he speaks of 'Master Mozart, a Boy, who is Seven years old, and allowed by Everybody to be a Prodigy for his Age.' Some of the best soloists in London performed at this concert, including Giardini, and Florio the well-known flautist. The singers were Signoras Sartori and Cremonini, and Signor Maziotti. The Opera band was engaged to accompany the concertos and play 'A full piece.' The tickets were half-a-guinea each, but there can be no doubt that they were all sold, and that the habitués of our concert room eagerly awaited the appointed day on which they should become acquainted with this 'Prodigy of Nature.' Alas! they were doomed to disappointment. Things did not turn out happily for Signor Graziani. To begin with he had to postpone his concert from the 17th to the 22nd of May on account of the pre-engagement of the Opera band, and on the morning of May 22 his subscribers beheld an ominous statement at the end of his advertisement as follows:

I had declared in the Public Advertiser of May 17 Mr. Mozard; but as he is sick I cannot promise that he will play.

Poor little 'Mr. Mozard' was indeed sick, and as everyone knows his appearance in public was delayed for another fortnight and did not

take place at Hickford's Room, but at the Great Room in 'Spring Gardens. In connection with Mozart another violoncellist may be mentioned, Signor Cirri, who made his first appearance at Hickford's on May 16, 1764, the occasion of Mr. Marella's benefit. Mr. Marella played the violin and the viol d'amore and performed his own compositions on both instruments. Signor Cirri was also a composer, for Mr. Marella states in his programme:

A Solo on the Violoncello by the famous Signor Cirri lately arrived from Italy, this being the first time of his performing in Public in England: This Solo and Overture of Signor Cirri's Composition.

If Cirri was famous in his own country he sustained his reputation here. He immediately became popular and during many years was engaged by the best artists in London for their concerts. He played at the first concert given by Mozart and his sister in the following June, and he was associated with them the next year at Hickford's Room when they bade farewell to the English public that had tired of their performances.

Hickford's Room was a very favourite resort of violoncellists, of whom there were many at this particular period. Besides those already mentioned, Scarpetini, the two Cervettos, and Siprutini all gave concerts in Brewer Street. Young Master Crosdill appeared at Siprutini's concert, and with that master played a 'Duetto for two violoncellos.' It was a very good concert this, the instrumentalists were of the first rank, including the violinist Barthélemon, and the 'Vocal Parts by three Capital Performers, whose names on Account of their Engagements at the Theatres, Mr. Siprutini is not Authorised to publish.'

The violoncello has long entirely superseded the viol da gamba as a bass instrument in all music for strings, but in the middle of the 18th century both were in common use. The violoncellists were principally Italians who had studied in their own country, but who upon arriving in England found life here so much more profitable that they generally remained here, if not for life at least for many years, teaching, and playing at concerts and the theatres. It is possible the viol da gamba might sooner have gone out of fashion but for the famous Abel, whose beautiful playing never failed to move and delight his audience. The walls of the Brewer Street concert-room have echoed many times to the tender, plaintive tones of his instrument; sometimes in flowing *adagios* that he above all others knew how to interpret, sometimes in gay suites of the old dances that set little feet in high-heeled shoes tapping on the floor.

The year 1766 brought with it several interesting musical events. In February a remarkable concert was announced:

For the Benefit of the Brothers Colla, Italians, Lately relieved from Slavery in Algiers, by the King of Poland. At Hickford's Great Room in Brewer Street,

This Day the 18th of February will be a Concert of Vocal and Instrumental Music. Under the Direction of Signor Vento.

The Vocal Part by Signora Frasi. Several Solos and Concertos by the said Brothers Colla, upon the Calascioncino and Calascione, both Instruments of Two Strings, of a quite new Construction. First Violin Signor Barthelemon who will likewise play a Solo, A Concerto on the Violoncello by Signor Cirri, A Concerto on the German Flute by Mr. Tacet, A Concerto on the Oboe by Mr. Eiffert.

To begin exactly at seven o'Clock.

Tickets Half a Guinea each; to be had at the Prince of Orange Coffee House in the Haymarket; and at the Brothers Colla, at Mr. Michelli's opposite to Bertrovalli's Italian Warehouse in the Haymarket.

The Brothers Colla have had the Honour to perform before their Majesties, as well as in all the foreign Courts in Europe, where they met with great Encouragement; their Instruments being very extraordinary, and their Execution surprising.

Any Gentlemen or Ladies that are desirous of hearing them in private, by sending a line to the Above Places, may be waited on immediately.

There can be no doubt that there was a crowded attendance at this concert. The Italians took the town by storm; their instruments were so strange, their story so romantic. Captured by some of the pirates who infested the Mediterranean and sometimes even ventured into the English Channel, the brothers had been kept prisoners in Algiers, a place known but little by English people in those days and of which many strange stories were told. The King of Poland, by whom they were released from their state of slavery, was the unhappy Stanislaus Augustus, the last monarch who occupied the throne of that ill-fated country. He was a man of refined and elegant tastes, but a weak and incompetent ruler and far more fitted for a student than a king. It is impossible to say how the case of the Brothers Colla came before his notice, and whether the cause of their release was of a political or private nature. The remarkable instruments introduced by these two picturesque figures were of the lute family. The calascione is mentioned by Father Bonanni, writing in 1722, as being then in use in the kingdom of Naples, and a modern author speaks of it as being still employed in Sicily. But all writers are agreed as to its Eastern origin in common with other forms of the lute. It belongs to an exceedingly old type possibly derived from the ancient Egyptian *nofre*, having a comparatively small body and a neck five or six feet in length provided with frets. The number of strings was generally two, sometimes four or six, and it was played either with a plectrum or with a quill. It was in common use in the 18th century in Turkey, Egypt, and the countries along the North African seaboard, and very similar to if not identical with the *tambourra* of to-day. No doubt the calascione was introduced into Sicily and Southern Italy by the Saracens, but it seems never to have travelled far northward nor to have appeared previously in England, where various other kinds of lute were common enough. The calascioncino was, as its name signifies, a small variety of calascione. After their first appearance the

Brothers Colla are to be found playing at a great many concerts at Hickford's Room, and other places besides. Their history and experiences surrounded them with a kind of mysterious atmosphere that imparted a delicate distinction to the occasions on which they appeared in public. Every concert-giver of reputation, every newcomer was anxious to secure their services, so sure were these wonderful brothers to draw a good audience.

Music in those days did not escape the prevailing craze for novelty. A new composer, a new performer, a new kind of instrument, would excite an enthusiasm hardly intelligible to us. The novelty might soon pall, but while it lasted it was enjoyed with a zest almost childish in its keenness. Perhaps the success of the Brothers Colla with their curious lutes encouraged other players on similar instruments to come to England. There was, for a time, something of a revival of interest in certain members of the lute family which had fallen into disuse in this country when the violin took the leading place among stringed instruments. The mandoline, one of the small lutes still common in Italy, was not very widely known here, and a certain Signor Leone appears to have been one of the first persons to introduce it to a London audience in 1766. He was fortunate in securing Hickford's Room for his concert, the direction of which he placed in the hands of Signor Vento. Every possible attraction figured in the following programme, and the Miss Polly Young mentioned was a very favourite singer who shortly after this concert became Mrs. Barthélemon:

#### ACT I.

##### Overture of Signor Barthelemon.

Concerto on the Violoncello by Signor Cirri; Song by Miss Polly Young. Concerto by the Signors Colla on Two extraordinary Instruments of Two Strings called the Calascione and the Calascioncino. Solo on the German Flute by Mr. Tacet. Concerto on the Violin by Signor Oliver, a Spanish Musician. Solo on the Mandolin by Signor Leone.

#### ACT II.

Full Piece of Signor Barthelemon; Duetto on Two Mandolins; Concerto on the Harpsichord by Mr. T. Smith, a German Musician who never performed in Public. Solo on the Calascioncino, Solo by Signor Barthelemon, air by Miss Young. Solo on the Mandolin by Signor Leone. Conclusive Full Piece of Signor Barthelemon.

This banquet of delights had however to be delayed for eleven days on account of a change in the arrangements at the Opera, where Barthélemon was leader of the band. Signor Leone was seriously put out at this disturbance of his plans, and for fear of displeasing his patrons thought it wise to publish the following elaborate apology:

Mr. Leone begs Pardon of the Nobility, &c. (that favour him with their Protection) for disappointing them of the Concert he intended on Thursday the 6th of March, but the Opera being postponed to that Day,

on account of the Indisposition of Signor Elisi, he found himself under a Necessity of deferring his Concert till Monday the 17th Instant, as he could not procure an Orchestra worthy of the Audience he flatters himself will honour him with their Company. Nothing but the Day is altered and Tickets for Thursday will be equally admitted with those of the Day.

It is certain that the 'Nobility, &c.' granted their protection to Signor Leone on this occasion, and that he pleased them with his performances on the mandolin, which for some years enjoyed considerable popularity. The mandolin appeared at various concerts, and was also introduced on the stage in some of the 'masques' and plays of a pastoral nature. In one of these plays it is particularly stated that 'a Concerto on the Mandolino will be played by a Shepherdess accompanied on the Violin by a Shepherd.'

A few weeks after Signor Leone's concert another mandolin player, Mr. Francis, tried his fortune at Hickford's Room. He also was assisted by Barthélemon, Cirri, Tacet, and the Brothers Colla, while his own share in the entertainment consisted of 'A Solo and Concerto on the Mandolin composed and performed by Mr. Francis who never performed before in Public.' His name does not appear at any subsequent concerts, so it may be possible that he did not make a great impression on his audience, who perhaps preferred the performances of Signor Leone.

In 1773 Mr. Weiss, 'Luterist to his Electoral Highness the Elector of Saxony,' gave a concert in Brewer Street, and his skill was much admired. But by this time the lute with its limited executive capacity could only be regarded as an interesting curiosity, and never again came into general use in England. Another stringed instrument frequently heard here was the harp, which had been steadily gaining favour since the middle of the 18th century. It was for many years always spoken of as the 'Welsh' harp, and with perfect justice. It had been the national instrument in Wales since the days of the old Druidical bards, and it owed its introduction to and popularity with London concert-goers largely if not entirely to the eminent harpist John Parry. Born at Ruabon in North Wales, he spent his early musical life as domestic harper in a well-known Welsh family. He came to London, however, before the middle of the 18th century and soon attracted the notice of musicians, Handel among the number. He devoted himself to making his instrument known to the public by giving concerts and teaching. He also wrote and published a number of compositions for the harp. Most of his concerts were given at Hickford's Room, and judging by their number and frequency must have been attractive. He may be said to have invented that form of entertainment now known as the 'recital,' for he appears to have been the first person to give concerts devoted to performances on one kind of instrument. He had given many benefit concerts in Brewer Street, in conjunction with other artists, before his first series of harp recitals in 1766. For these he issued the following remarkable prospectus:

#### BY AUTHORITY.

Mr. Parry humbly presuming, that by a sole Attention for a long Series of Time to the Welsh Harp, he has brought that Instrument (so much the Delight of our Ancestors) to a Greater Degree of Perfection than it has heretofore attained but at the Same Time regretting that the Powers of it are not so universally known as he conceives they merit, he with great Respect proposes to entertain the Nobility and Gentry on the following Conditions, which he flatters himself will be more pleasing to the Town in general than his annual Concert, by affording him a more favourable Opportunity of evidencing the Beauty and Effects of two Harps by himself and his Son, than when accompanied with other Instruments.

#### CONDITIONS.

To perform seven Mornings on two Harps, in Parts once a Week, at Hickford's Great Room in Brewer Street. To begin on Tuesday March 4th at Twelve o'Clock. The Subscription One Guinea for the Whole, for which a Ticket will be delivered for each Morning, to admit one Gentleman or two Ladies. No Money to be taken at the Door. Subscribers may lend their Tickets to their Friends, but none to be admitted Without a Ticket.

Subscriptions to be taken by Mr. Parry at Mr. Woodhouse's in Broad Street, Carnaby Market.

Another series of harp recitals was given in Brewer Street some years later by Parry's blind pupil Bromley, sometimes called Broomley. Bromley appeared when quite a boy at Hickford's Room in company with other pupils of Parry, and in his later years he became almost as great a public favourite as his celebrated master.

It may almost be said that the old concert-room was the London home of the Welsh harp in the 18th century, so many were the concerts there at which it formed the principal attraction. In addition to Parry, other well-known Welsh harpists performed there at various times, the most famous being Messrs. Gwyn, Evan Evans, and Edward Jones.

Mr. Jones was a very distinguished performer. He did not appear in London till the latter part of the century, giving his first concert at Hickford's in 1775, when he is described as 'Professor on the improved Welsh or Pedal Harp.' He had the assistance at his concert of some of the finest artists at that time in London: Kammell playing the violin, the younger Cervetto the violoncello, and Muzio Clementi, then in the first flush of his youthful fame, the harpsichord. Mr. Jones gained great favour at Court, where a few years later he held at least two appointments, one of them being that of Bard to the Prince of Wales.

The famous performers, Bach and Abel, conducted and performed at many concerts in this room, and as early as 1767 the two friends were playing here at a concert given by Signora Scotti just before she left England. Although Hickford's Room was then at the height of its popularity as a concert room, some of the opera singers preferred to give their concerts at the music room in Dean Street, or at Almack's, where the great room of ninety feet in length offered more scope for the

display of their vocal powers and accommodated a much larger audience. No doubt these considerations influenced Signora Scotti on the occasion of her last benefit, for she announced her intention of holding it at Almack's and issued tickets accordingly. After she had made all her preparations, however, she discovered that she could not have the room under any conditions. She then tried for Dean Street, but with no better success, and to her chagrin had to fall back upon the room in Brewer Street. How great was her mortification may be seen from an advertisement she caused to be inserted in the daily papers, running thus :

Signora Scotti having fruitlessly made several attempts to obtain either the Room at Almack's or Soho for the Reception of those Friends who have done her the Honour to take Tickets for her Benefit, and not being able by any Interest of hers to obtain them, she intreats the Indulgence and Protection of her Friends at Hickford's Room in Brewer Street. This day the 15th of May, when she proposes to entertain them in the best Manner she can. Mess. Abel and Bach have generously promised to give each of them a Solo Performance, viz: a Concerto on the Harpsichord by Mr. Bach; a Solo on the Viol di Gamba by Mr. Abel.

The performance to begin at Seven.

Tickets to be had at Half a Guinea each, at the Naked Boy, Queen Street, Golden Square. The Tickets given out at Almack's will be taken for Hickford's Room.

Signora Scotti hopes the Nobility and Gentry will honour her, it being her last performance in England, which will lay her under great Obligations.

Bach and Abel were then conducting a series of concerts at Almack's and were immensely popular as performers. Any concert with which they were connected was sure to be a success, and Signora Scotti showed she was well aware of this fact by her special mention of their names in her advertisement.

Among the many memorable occasions on which Bach and Abel performed at Hickford's Room, one in 1773 is particularly noteworthy. This was the first public appearance in London of Wilhelm Cramer, the violinist, father of the well-known pianist and teacher Johann Baptist Cramer. Wilhelm, already a virtuoso violinist of considerable reputation in Germany, came to England in 1772 and settled in London with his wife and Johann Baptist, then but a year old infant. His beautiful playing so quickly won for him the admiration and respect of musicians that he was able to gather round him a distinguished little company of artists for his first concert. In addition to solos by Bach and Abel we find 'A concerto on the German Flute by Mr. Tacet, a solo on the Violoncello by Mr. Crossdill, a concerto on the Bassoon by Mr. Eichner, a Concerto on the French Horn by Mr. Spandau and a concerto on the Hautboy by Mr. Fischer.' Cramer himself played a solo and concerto on the violin, and songs were contributed by Mrs. Bach

(better known under her maiden name of Grassi) and Signora Galli who, though advancing in years, still sustained the reputation of her younger days. It is to be noted that on this occasion Bach played a solo on the 'Piano Forte,' whereas he is generally mentioned as performing on the harpsichord.

Cramer rapidly rose to the position of leading violinist in London, and during the next few years he held his yearly benefit concerts at Hickford's Room, under the direction of Bach and Abel. But the room was beginning to prove too small for the class of concert then coming into public favour, in which orchestral music was far more prominent than hitherto. It became necessary to increase the number of players in the orchestras for the performance of works of a symphonic character, and more platform space was required than Hickford's Room afforded. The demand for a spacious concert-room, with a good platform and plenty of seating accommodation, led to the building of the Hanover Square Rooms. They were opened in 1775, after which date all the best concerts in London were gradually transferred to them. No doubt this was one of the contributing causes to the abandonment of Hickford's Room as a fashionable place of resort, but it was not the only cause. In the latter years of the 18th and the early part of the 19th century there were many alterations at the west end of the town, and the building of Regent Street, the designs for which were accepted by Parliament in 1813, gave rise to an extensive migration of society to the more recently built houses west and north of the new thoroughfare. The streets adjacent to Golden Square were given over to commercial uses, many of the fine old houses were let out in tenements or turned into shops, and the neighbourhood rapidly went down in the social scale. Perfectly hidden from view by the square house in front of it, there was nothing to draw attention to the once famous little concert-room in Brewer Street, and it became completely forgotten. Even the few people who chanced on a passing reference to the name in some old musical record were ignorant until quite recently of its present existence.

Many concerts and entertainments other than those already described took place there; but the examples quoted are enough to show the important part borne by this beautiful little room in the musical and social life of that remarkable period of its history. It is the last remaining link that unites a great musical past with to-day. Every earnest and true lover of music will hope sincerely that the old room may be preserved for the sake of its association, not only with Mozart, but also with others who have done so much to further the progress of music in England.

BERTHA HARRISON.

He set the reed-pipe to his lips, and lo!  
The wreck of landscape took a rosy glow,  
And Life and Love, and gladness that Love brings  
Laughed in the music like a child that sings.

Austin Dobson.

## Occasional Notes.

The mavis sings his glorious roundelay,  
The thrush, in yonder bush will have his say—  
In spite of critics wise and doctors deep,  
Who prate for canons till we fain would sleep.

The merry songsters, void of doubt or care,  
Blithe as the sunlight and as free as air,  
Sing all unsought, because they needs must sing,  
In joy and love, until the heavens ring.

And is true genius not akin to these?  
Did simple Mozart merely write to please  
Those critics who, to show their wit, must needs  
Seek reasons strange to him who wrought the deeds?

To one such critic—'twas this very day—  
Methought I heard the wond'ring mavis say:  
'You find too many thoughts in song so small—  
An' were they mine, I could not sing at all.'

The Dean of Gloucester preached a very remarkable sermon at the opening service of the Hereford musical festival. Dr. H. D. M. Spence-Jones, whose erudition as an historian is well known, made special and interesting reference to Romanus, of either the 5th (or 8th) century, who is described in Julian's 'Dictionary of Hymnology' as 'the chief of the Middle School of Greek hymn-writers.' Before making mention of Romanus the Dean thus referred to Chrysostom and Basil and their influence in formulating the services of the church:

It must be remembered that this was the first century of the victory of Christianity, and that the organization of Divine Service, which would at once attract and elevate the crowds now pressing into the ranks of Christians, was among the tasks which belonged to an eminent Church leader like Chrysostom. During the years of his holding the great office of Archbishop of the New World-Capital he did much to order and arrange the Liturgy and its forms for the new triumphant Faith. He inherited here the tradition of the famous Basil, who some twenty years earlier, in his own city of Caesarea, had first hammered out the thought of 'a service' at once noble and winning; for crowds of men were beginning in good earnest in the second half of the 4th century to enrol themselves in the Christian ranks. In these services Basil, who ranked as the foremost prelate of Christianity, felt that music must play a prominent part; psalms must be chanted, and hymns written; hymns which could touch the hearts of all sorts and conditions of men in their sorrow and in their joy.

The wise and far-seeing Chrysostom, who succeeded to Basil's wide influence and had entered into a far larger inheritance of power, developed the ideas of Basil, and through his influence music and singing formed an important part of each service in the churches of Constantinople.

The Dean—who takes the earlier date of Romanus—then went on to say:

Before, however, the 5th century had run out—some forty years after the remains of Archbishop Chrysostom were laid with all honour in the Church of the Apostles, a great poet and hymnologist arose, Romanus 'the Musician,' as he has been ever termed in the Eastern Church, for which he wrote so much.

According to Dr. Julian, Romanus is said to have written 1,000 sacred poems (Contakia). Dr. Spence-Jones describes him as 'Romanus the musician'—

who composed an oratorio entitled 'The Apostles':—one who 'may be styled the founder of the once famous school of Constantinopolitan religious drama which flourished in the Imperial city for more than 600 years, and which occupied an important position among liturgical developments in that magnificent centre.' Moreover, Romanus was 'the ancestor of the Mystery Play and of the oratorio composers of our own day.' Therefore, as the Dean said:

When critics, with more zeal than knowledge, are disposed to question whether these great religious dramas, with all their glorious surroundings, to which this solemn service to-day is the introduction in your Hereford, properly belong to a cathedral service—the scholar smiles, and asks whether the example of Constantinople, the religious city of the world par excellence—the city which night and day dreamed of Christian mysteries and Christian service, may not fairly be appealed to. Surely, as in Constantinople 1,500 years ago, so now in England in our own day, at times the Cathedral for these great works of prayer and praise emphatically is the rightful home.

This eloquent discourse is full of encouragement to those lovers of music who would preserve the musical festivals in our cathedrals, and who must be grateful to the Dean for bringing forward such an ancient and interesting authority for their justification and continuation. The preacher concluded with a fervent and touching appeal to the generosity of the great congregation by asking them to contribute liberally to the collection for the widows and orphans of the clergy of the diocese of Hereford.

Monsieur Weckerlin, chief librarian of the Paris Conservatoire de Musique, has discovered the autograph of a biography written by Berlioz of himself, published by his friend Joseph d'Ortigue, and under the name of the latter in the *Revue de Paris* of 1832. The composer thus describes his personal appearance:

Berlioz est d'une taille moyenne mais bien proportionnée cependant, à le voir assis, et sans doute à cause du caractère mâle de sa figure, on le croirait beaucoup plus grand. Les traits de son visage sont beaux et bien marqués; un nez aquilin, une bouche fine et petite, le menton saillant, des yeux enfoncés et perçants, qui parfois se couvrent d'un voile de mélancholie et de langueur.

And an account of his 'Fantastic' symphony will, no doubt, be read with interest, although in an English translation. 'The *Symphonie fantastique* of Berlioz is by no means a frame cut beforehand with its four sides; one for the *allegro*, a second for the *andante*, a third for the *scherzo*, and the last for the *final allegro*. It is not a kind of table fitted up with cases and compartments, each one labelled and numbered, into which the composer, according to symmetric laws, and following traditional custom, sets, here the exposition of the subject; there, an harmonic progression; farther on a melody in the dominant key; elsewhere the recapitulation of the same melody with counterpoint, followed by a peroration and the requisite developments. The plan of the symphony is free and complete, just as the thought of the author is free and complete, in its course. The fantastic symphony is a drama, a picture, a poem. It is a passionate dream, poetic in imagination and in heart which Berlioz explains to us by means of music. He takes a *réalité* of his life, he works it up in his mind, he elaborates it by means of his art, and there is his symphony.'

An 'Occasional Note' may serve to supplement the article on 'Wagner's music in England,' which appeared in our September issue (p. 589). On February 18, 1871, John Ella, at his 'La Società Lirica' music-making, gave a large selection from 'Lohengrin.' The nature of the performance may be judged by an account which appeared in the *Orchestra* of February, 1871. Here it is:

The first performance of the principal scenes of Wagner's 'Lohengrin' last Saturday [February 17, 1871], by the Società Lirica, afforded a great treat to a select circle of amateurs. Mme. Preti and Mlle. Annie [?], sustained the rôles of *Elsa* and *Gertrude*, with great effect, and the noble strain of the *King* in the first act, the Quintet, and Finale, sung by an accomplished amateur Baritone, Mr. Belcher, and a select choir, were most successful. The Marche Religieuse and Chorus, the Hymn, Nuptial March, and Bridal Chorus, and the exquisite duet of *Elsa* and *Lohengrin*, were greatly admired. M. Buziau led, Lord Gerald was Violoncello, and the small band, with Piano à 4 mains, was very effective. Mr. Ella intends to repeat the performance during the season. (*Orchestra*, February 24, 1871.)

At the third concert of the Wagner Society—St. James's Hall, May 9, 1873—Hans von Bülow conducted the *Vorspiel* and *Finale* (Act iii.) of 'Tristan,' most probably for the first time in England. As two additional concerts were given at the Wagner Festival in 1877—in the Royal Albert Hall, on May 28 and 29—the performances numbered eight, not six, as stated in the article. Wagner's three early overtures—'Polonia,' 'Christopher Columbus,' and 'Rule, Britannia'—obtained their first hearing in this country at the concert given by the Queen's Hall Orchestra (conductor, Mr. Henry J. Wood), Queen's Hall, January 2, 1905. On p. 593, col. 2, ten lines from the bottom, of our September issue, 'sonata in E flat' should read 'Album sonata in A flat.'

The early journalistic references (in England) to Wagner can be added to by the following extracts relating to the production of 'Tannhäuser,' therein designated *Tannenhäuser*:

ATHENÆUM—November 1 and 8, 1845.

There is promise at the Dresden Opera of a new musical drama by Wagner, called 'Der Tannenhäuser,' for which splendid scenery is being painted in Paris.

M. Wagner's opera of the 'Tannenhäuser,' mentioned last week, was given, it seems, at Dresden, on the 21st ultimo, with the most brilliant success. The composer was called for at the close of each act, and treated, on his arriving at home, with a torchlight procession and a serenade. To avoid falling into the misleading tone of the foreign journals on such occasions, let us remind the reader that the tests of a musical success are permanence and circulation.

The *Musical World* of September 11, 1845, forecasts the event thus (we give the extract *literatim et verbatim*):

DRESDEN.—The new opera, by Richard Wagner, Kapellmeister of the King of Saxony, and successor to Karl Maria Von Weber, is founded upon the popular German legend 'Der Venusberg.' It is in active preparation, and will be shortly produced in this city. The connoisseurs speak with enthusiasm of its merits, and rank it amongst the masterpieces of the day. The libretto—a work of great poetical merit—is also written by Wagner, as were the books of his first two operas, *Rienzi* and *The Flying Dutchman*. It will be seen that he possesses the rare union of two talents—poetry and music.

The performance of the opera does not appear to have been noticed in the above-named journal.

Johann Nikolaus Forkel (1749-1818) is best known as the first biographer of John Sebastian Bach, but in his day he achieved more or less fame as a composer. In a recent issue of the International Musical Society's *Monthly Journal*, Mr. Donald Francis Tovey has drawn attention to Forkel's twenty-four Variations on 'God save the King' composed in 1791. 'To anyone who knows Bach's "Goldberg Variations," these variations of Forkel,' says Mr. Tovey, 'are a source of pure and innocent joy.' He then goes on to prove his point in an interesting article on the said 'Veränderungen für Clavichord oder Fortepiano auf des Englische Volkslied, God save the King,' composed by Bach's biographer. Mr. Tovey does not mention the 'Kontrapunktische Bearbeitung des Englischen Volkslied, God save the King'—corrections by Abt Vogler of Forkel's twenty-four variations on the National Anthem—of which a copy is in the British Museum Library.

Covent Garden Theatre is to open its doors on January 14, 1907, to a month's season of German opera, under the management of M. Ernest van Dyck, with Herr Arthur Nikisch and Herr Michael Balling as conductors. In addition to such rarely heard operas (in England) as 'Der Freischütz,' 'Fidelio' and 'Die verkaufte Braut' (Smetana), performances will be given of Wagner's 'Der fliegende Holländer,' 'Tannhäuser,' 'Lohengrin,' 'Die Walküre,' 'Tristan und Isolde' and 'Die Meistersinger.' Mr. Percy Pitt will be associated with Mr. Carl Ambruster in the direction of the chorus, and the London Symphony Orchestra is being negotiated with to perform at all the representations.

The Beethoven literature is to be enriched by two publications of the composer's letters—a critical edition, in four volumes, of 'Beethoven's Briefe und Tagebuchblätter' (edited by Dr. Fritz Prelinger, of Vienna), and, for the first time, a complete edition of the letters, of which Dr. A. C. Kalischer has undertaken the editorship.

Handel's imperfect knowledge of the English language is amusingly illustrated by the autograph score in the British Museum of his Chandos anthem (six parts) 'As pants the hart,' wherein, with his usual mighty pen-strokes, he writes, 'As *paints* the hart.' That this was not a slip of the pen is shown by his having written 'paints' throughout the movement—thirteen times in all!

Mr. Henry J. Wood has been appointed conductor of the Norwich Musical Festival in succession to Mr. Randegger, who has discharged the duties of that office with conspicuous success for twenty-four years. The next Festival is due to be held in 1908. Sir Charles Stanford has been unanimously re-elected conductor of the Leeds Musical Festival, the next meeting of which will take place in 1907.

The German music publishing trade issued during the year 1905 no fewer than 12,797 works. Instrumental music is represented by 6,889, vocal compositions by 5,437 and musical literature by 471 books, &c. The percentage of those publications which paid even the cost of production would be even more interesting than the foregoing figures.

The manuscript of Beethoven's 'Waldstein' sonata, consisting of thirty-two oblong folio pages, is at present in the possession of the Leipzig antiquarian Karl W. Hieremann, and may be purchased for the sum of 44,000 marks—only £2,200!

An enterprising firm of house furnishers at Hereford improved the occasion of the recent festival by inserting the following ingenious advertisement in the Hereford newspapers:

## MEMS. FOR MUSICIANS

ATTENDING THE

## HEREFORD MUSICAL FESTIVAL.

Our Rustless Kettles *Sing* a good song.  
 Our Pocket Knives and Razors are the *Best* made.  
 Our Floor Coverings will please whether for Mansion, Villa, or *P*.  
 Our Paperhangings will *Harmonize* beautifully.  
 Our Family Scales are *A Minor* but useful appliance.  
 Our Plate Powder is Goddard's own *Composition*.  
 Our Garden Forks are almost *Tuning Forks*.  
 Our Mining Machines are unequalled for *Chopin*.  
 Our Stable Brooms are of the finest *Bass*, and can be had with or without a *Handel*.  
 Our Floor Polish is a fine *Stainer*.  
 Our Blind, Picture, and Sash Chords are *F* lines which householders should *note*.  
 Our Feather Beds will rest the weary body and *shake* up anew next morning.  
 Our Ladders, like *Exercises*, lead you safely step by step.  
 Our Dinner Gongs are a fine *Creation*, and make a din, but not by *Haydn*.  
 Our *Staff* have no *Crotchets*, their *technique* is excellent, and *Performance* is in good *time*.

Even the birds of Hereford were attracted to the musical festival. A local journal records the fact thus:

Sunday afternoon will not soon be forgotten. There was the usual eager crow waiting for admission, and the usual air of expectancy on entering.

Unless that eager crow mistook crotchets and quavers for field mice and small birds, one can only assume that the musical atmosphere of the place is so highly charged as to affect the feathered world. 'The usual air of expectancy' is a little more difficult to account for, but doubtless it is ornithological.

Much interest was aroused at Hereford by some specimens of that rare animal the Zigmollicon. They were kept in confinement by an eminent brewer residing near the cathedral, and passers by who managed to catch a glimpse of the elusive little creatures greatly admired their subtly-tinted coats. It was reported that they had been recently imported by Herr Johann von Ueberrock, the well known zoological specialist.

In these days of overcrowding in the musical profession, no apology is needed for reproducing the following recently issued advertisement:

## To Violinists.

Male attendant wanted at Darenth Asylum, Dartford, Kent (under the Metropolitan Asylums Board). One who can play first violin preferred.

Salary £26, rising to £32, with board, lodging, washing, and uniform, and the following allowances:

- (1) £3 per annum, in lieu of beer, if desired.
- (2) £2 per annum, subject to good conduct.
- (3) 6d. for each musical practice and performance.

Apply to the Medical Superintendent, either personally (to 1), with testimonials, or by letter, with copies of testimonials.

The extra '6d. for each musical practice and performance' should be an inducement; and, who knows, perhaps some addition might be made to the £2 per annum, subject to good conduct, if the successful candidate is also a good conductor.

Lady music-teachers may be interested to know the form in which advertisements appeared in the long ago. The following is from the *Public Advertiser* of May 5, 1791:

## MUSIC TAUGHT.

A Female, sufficiently qualified, would wish to instruct Ladies at home or abroad on the Harpsichord or Piano Forte, at the moderate terms of Half-a-Guinea entrance, and One Guinea Twelve Lessons.

Please apply at No. 439, Oxford-street.

## SIZE IN ORGANS.

Size in organs is not for the non-musical to judge; enough, perhaps, that their ears should be made to ache.

But a step now being taken in Germany should serve as an object-lesson to experts. Prince Donnesmarck has just placed in one of the new Berlin churches an organ of dimensions so large as to entitle the instrument to be deemed one of the largest in the world. It has cost about £5,000. The 'blowing' is done by an electric motor of ten horse-power, which is embedded in a thick wall and isolated by iron doors so that the noise of its working shall not be heard. There are four claviers and six thousand stops, of which the most noteworthy are the 'angelic chorus,' the 'heavenly voice,' 'murmuring breakers,' 'sea waves,' and the 'human voice.' (*Globe*, September 7, 1906.)

'Size in organs'!! 6,000 stops!! And only £5,000! In the manipulation of those noteworthy stops even Dr. Peace, or Mr. Hollins, might put his foot into it, toe and heel, if not in *toto*.

From a Cincinatti Sunday afternoon programme:  
 Offertoire—'Wely' - - - Mrs. Bach.

## THE KINGDOM.

## SIR EDWARD ELGAR'S NEW ORATORIO.

The task which Sir Edward Elgar has set himself was partly accomplished at the Birmingham Musical Festival of 1903. This time-honoured and far-famed music-making—at which exactly sixty years ago 'Elijah' was launched on the sea of success—has again come round in its triennial orbit, bringing with it a corollary of Sir Edward Elgar's earlier work and furnishing a further instalment of his series of oratorios. As in 'The Apostles' the composer has, with one exception, selected the text of his oratorio from the Bible, and in so doing he has drawn from those inexhaustible riches which have inspired the best thoughts of the great masters of music. The exception is the use he has made of the 'Didachè,' or 'Teaching of the twelve Apostles.' This is one of the oldest manuals of Christian teaching, dating perhaps from the 1st century, but of unknown authorship. It was re-discovered in 1873 in a manuscript found at the library of the Monastery of the Holy Sepulchre at Constantinople.

In selecting the title of his new work Sir Edward realized that 'The Kingdom' is no circumscribed environment, but that it embraces and touches all men. In his choice of texts he has given further proof of his theological knowledge and of his constructive insight. Let us then take a brief survey of an oratorio which illustrates a great theme through the divine art of music.

The first scene is unfolded at Jerusalem. An orchestral prelude forges the links, in the Gospel and Apostles motives, which connect the former with the present oratorio. Soon, however, the outstanding prominence of Peter in the new work is made manifest by the six-fold repetition of the short but characteristic

motive associated with his name; indeed, this prelude may be taken to suggest a soul-picture of Peter as he reflects on his denial of Christ. Motives representing Christ's loneliness' and the 'New faith' are welding forces in the gateway, so to speak, leading to 'The Kingdom.'

The spirit of peace and concord breathes its soul-refreshing dew upon the scene 'In the Upper Room.' What could be more appropriate than that the orchestra should be hushed in silence, and give place to the most perfect of all instruments, the human voice? Soloists (Mary, Mary Magdalene, John, and Peter) unite with the chorus in uttering the injunction 'Seek first the Kingdom of God and His righteousness.' Here then is the keynote of the oratorio, set forth in a simple choral strain. The music in this section is characterized by a quasi-conversational style suggestive of the gathering of the small Messianic community met together for 'the breaking of bread'; here the music is not, however, without its jubilant note—e.g., the fughetto outburst 'O praise the Name of the Lord.' After an unconventional *Amen*, Peter rises to address his brethren, and the music proceeds in free declamatory style. A long choral movement, rich in thematic material, full of dynamic contrast—tones strenuous and tender—stamps this scene with the composer's fertility of resource, choral and orchestral.

Idyllic is the adjective that can be applied to the short section (II.) headed 'At the Beautiful Gate (The Morn of Pentecost)'. Joy mingled with pity is reflected in the music, and a note of true pathos is sounded in the accompaniment to the words 'This man, lame,' a phrase touchingly piteous in its tenderness. The next scene (III.) is entitled 'Pentecost (in the Upper Room)'. Here the composer has found full scope for his imagination in this fully developed portion of his oratorio. In some respects the most remarkable section of the work, the descriptive possibilities of the descent of the Holy Ghost and especially 'the tongues parting asunder, like as of fire,' are portrayed in some very remarkable music. Not only is the section almost entirely choral, but the orchestration is unusually rich in the variety of its colouration. Towards the end, climax succeeds climax until the concluding words, 'Whom God hath glorified,' are proclaimed in a psalm of praise.

There could be no greater contrast to the music just described than that which permeates the next scene (IV.), called 'The Sign of Healing (at the Beautiful Gate)'. Tranquil strains greet the ear with all the suggestiveness of inward peace and spiritual happiness. Moreover, the soliloquy of Mary (soprano voice) forms a prominent feature in this scene. Preceded by a short and impressive instrumental introduction, it is one of the longest if not the most fully developed vocal movements Sir Edward Elgar has composed. Night is portrayed in a strain that in its hushed melody recalls Southey's words:

How beautiful is night!  
A dewy freshness fills the silent air;  
No mist obscures, nor cloud, nor speck, nor stain  
Breaks the serene of heaven.

'The voice of joy is in the dwelling of the righteous' is fearlessly asserted in choral song, at the beginning of scene V.—'The Upper Room (in fellowship)'. There exists no longer any hesitancy on the part of 'the disciples and holy women' in proclaiming the truth that is in them, and no less strenuous is the statement 'Lord, Thou didst make the heaven, and the earth, and the sea,' poured forth in a strain of mighty unison, accompanied by a weighty octave figure in the

orchestral bass, including trombones and tubas. To this succeeds 'The Breaking of Bread,' naturally the most solemn part of the oratorio—in which the words (sung by solo voices) 'Thou, Almighty Lord, hast given food and drink to mankind,' are impressively accompanied by the chorus singing in three octaves and whispering the words 'Wondrously with us,' the orchestra remaining silent. John, to whom, after Peter, is assigned the most important part in the oratorio, says: 'Give thanks, first for the Cup,' which is followed by the response, 'We thank Thee, our Father, for the holy Vine,' sung by the chorus in softest unison. Here again the choral element furnishes a deep tint to the glowing picture, soon however, to intensify its radiance in the music set to the words, 'May Thy church be gathered together from the bounds of the earth.'

What could be more fitting than that the oratorio should conclude with the Lord's Prayer? As might be expected, the treatment is quite unconventional. Beginning in unison the setting is choral throughout, and, excepting the words 'for ever and ever,' there are no repetitions. At the words 'for ever and ever' there is a fine sequence when the voices sing in thirds and in contrary motion, while the orchestra, with great brilliancy and sonority, joins in emphasizing the eternal truths of the statement, the whole forming a jubilant and triumphant climax which is as original as it is impressive. After John has said 'Ye have received the Spirit of adoption, whereby we cry Abba, Father,' the chorus confirm the statement with 'Thou, O Lord, art our Father, our Redeemer, and we are Thine.' A fragment of the New Faith symbol and the chord of E flat for the full orchestra conclude a work of which only the fringe of its subject-matter has been touched upon in the above forecast—one which, it may be assumed, will add to the fame of its composer and enrich the art of music.

## Church and Organ Music.

### 'AURELIA'

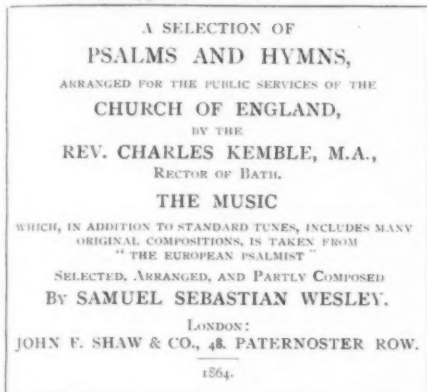
Dr. Samuel Sebastian Wesley's hymn-tune, 'Aurelia' has found a place in all—or nearly all—hymnals, irrespective of denomination, during the last forty years. As a favourite strain it is sung in the service of song in countless churches and chapels wherever the English language is used. What of its history?

Dr. Kendrick Pyne, organist of Manchester Cathedral, and an articulated pupil of Wesley's, has kindly sent us his recollections of 'Aurelia' specially for this article. Dr. Pyne writes: 'I was in the Close at Winchester, sitting in the drawing-room with Mrs. Wesley and Mrs. Stewart, mother of General Sir Herbert Stewart, when *he* (S. S. W.) came up, and said: "I think I have written a tune for 'The voice that breathed o'er Eden' which will be popular." He played it over many times, and we all agreed with him.'

This was in 1864, when Wesley was organist of Winchester Cathedral. At that time he lived in one of four houses built by Charles II. for several of his suite when the Merry Monarch honoured the cathedral city with his presence. The house was in that part of the Close called 'Dumb Alley,' so named because in former times it was inhabited by four canons, not one of whom could preach. Wesley's house was a venerable structure having a grand

staircase and an old-world environment. It was subsequently occupied by the late Dr. Arnold, who succeeded Wesley in the organistship, and the present writer visited the house as Dr. Arnold's guest, spending a pleasant hour or two in the curious-shaped room, oak-panelled from floor to ceiling, looking out upon the well-kept lawn of the high-walled garden and the pear trees planted by Wesley. In this cosy sanctum Wesley wrote 'Aurelia.'

The tune first appeared in a book entitled :



The Rev. Charles Kemble was for fifteen years rector of Bath, where he died in 1874. He issued the first edition of his hymnal (words only) in 1853. When a music edition seemed desirable, he would naturally seek the aid of Wesley in its preparation, as, apart from his great reputation as a musician, Mr. Kemble must have come into personal contact with the organist of Winchester Cathedral during his visits to Bath as the friend of James Kendrick Pyne, senr., organist of Bath Abbey for half a century. Wesley not only undertook the task of compiling the desired tune-book, but regarded it as a duty not to be lightly discharged. Moreover, he had pronounced views on the subject which are as well expressed as they are valuable in the present day. But Wesley may speak for himself in his Preface to a book which has become important in the history of English psalmody. He says :

In undertaking to provide the Music of this Volume of Psalms and Hymns, I have endeavoured, as far as possible, to confine the Selection to such standard Tunes as were qualified by long usage, and simplicity, for Congregational Singing : Tunes which could be best sung and most easily remembered ; and similar motives have guided me in respect to the Harmonization.

From the frequent occurrence of unusual metres, much new composition seemed necessary, unless I accepted the alternative of inserting Tunes apparently quite devoid of merit. The task of composing new music for Congregational use, is an onerous one. Many efforts of the kind have proved unsuccessful ; should such be the result, in the present case, it will, at least, not have proceeded from any earnest lack of desire to do full justice to so interesting and grave a subject.

It may perhaps be allowed that many of our new Hymns are hardly adapted for those majestic progressions of melody which characterize the best German and English Chorales. Such lines as "Brightest and best of the sons of the morning," and "Thou art gone to the grave, but we will not deplore thee," seem to require other treatment.

In a few cases, where the Harmonization might have been difficult to Singers, a second reading of such passages has been given ; but in the far larger compilation of Tunes, and other pieces of Church Music, whence the present Selection is derived, *i.e.*, "The European Psalmist" many tunes appear, containing Harmonies by SEBASTIAN BACH and others, which are eminently conducive to the progress of true taste and knowledge, and which may, it is hoped, create fresh interest in the music of Divine Worship ; and music of such a character seems to be required ; for, in various instances at the present time, a course absolutely retrograde is adopted, and specimens, long laid aside and destitute of melody, and wanting even in the improvements of modern notation, have been revived, and intruded on our Choirs.

The whole subject of Church Music might derive great profit were some such attentive investigation bestowed upon it, as has of late been instituted in almost every other department of the Public Service.

S. S. WESLEY.

Winchester,

September, 1864.

'Kemble's Psalms and Hymns, with music by S. Sebastian Wesley. 4/-'—to quote the title on the cover—is a book 8½ by 6 inches, the words of the hymns being printed in double columns. After the fashion of hymnals issued in Scotland, it is a cut-book—that is to say its leaves are cut through under the music portion (about 3 or 4 inches deep and printed at the top of the page as usual), so that words and music can be turned over independently of each other according to the mating of hymn and tune required ; therefore it is the antithesis of a fixed-tune book. The hymns number 624, exclusive of thirteen doxologies, and each hymn is superscribed with the name and the number of the tune to which it should be sung.

The tunes number exactly 150. To these succeed two settings of the Sanctus, two 'Responses' (Kyries), two Glorias, fourteen double chants, and sixteen single chants, the music portion concluding with a few pages of music paper for the addition of manuscript tunes. Of the 150 tunes, thirty-three are certainly by Wesley, the great majority of which are dated 1863 and 1864. There are in addition thirteen anonymous tunes, some of which may also have been composed by Wesley. 'Aurelia' (No. 122) is not assigned to 'The voice that breathed o'er Eden,' but to Dr. Neale's translation of portions of the great poem—3,000 lines in dactylic hexameters—written by Bernard of Morlaix or Cluny of the 12th century. 'Brief life is here our portion,' 'For thee, O dear, dear country' and 'Jerusalem the golden' are familiar to all congregations, and it is to these sections of the poem that Wesley finally assigned his well-known tune, hence its name 'Aurelia.' The tune obtained a wider publicity than that afforded by Mr. Kemble's book when it was included in the Appendix of 'Hymns Ancient and Modern,' where, by-the-way, it was not very happily mated to the hymn beginning :

In days of old on Sinai,  
The Lord Almighty came.

In the subsequent editions of 'Hymns Ancient and Modern,' 'Aurelia' is associated with the late Rev. S. J. Stone's hymn 'The Church's one foundation' ; in some hymnals with 'O day of rest and gladness,' but curiously enough its *original* assignation has not been followed.

A very wide publicity was given to 'Aurelia' when it was sung at the Thanksgiving Service for the

recovery of the Prince of Wales (King Edward VII.) at St. Paul's Cathedral, on February 27, 1872. In connection with that national event Dr. Gauntlett issued a circular protesting against the inclusion of 'Aurelia' in the service. We have not been able to see a copy of that circular (perhaps some of our readers can supply one), but that it did exist the columns of the *Musical Standard* and *Choir* fully testify. The worthy doctor regarded 'Aurelia' as 'poor,' 'secular twaddle,' made up from 'Auld Robin Gray,' and so on. The conclusion of the circular is thus given in the *Choir*:

As a Church Musician, and for the defence of our national reputation for Church music, I beg to protest against the secular twaddle of this tune 'Aurelia,' as being inartistic and not fulfilling the conditions of a hymn tune, and as a Choral for this occasion unfitted to the Church, and to the National worship of the day. It is difficult to suggest a reason why so poor a tune as 'Aurelia' should have been selected, and Melchior Teschner's splendid Choral

All glory, laud, and honour

(No. 86) in the same hymn book—should have been overlooked, or rather set aside.

This opinion by no means weakened the position of 'Aurelia,' which has been sung, and will continue to be sung, by millions of worshippers.

There are other features of interest in this cut-book of nearly half a century ago to which reference may be made on some future occasion. In the meantime we reprint from it a charming children's tune named 'Eden,' and set to 'There is a happy land.' Wesley composed this tune at the house of Mr. Kendrick Pyne, at Bath, for his (Wesley's) godson Ernest Wesley Pyne (brother of Dr. J. Kendrick Pyne). A chorister at Magdalen College, Oxford, and the possessor of a singularly beautiful voice, Ernest Pyne became an organist in America, and died there about ten years ago. Here is the tune, delightful alike in its melodic simplicity and harmony:

EDEN. S. S. WESLEY.

There is a hap-py land, Far, far a-way.

Where saints in glo-ry stand, Bright, bright as day.

Oh! how they sweetly sing, Worthy is our Saviour King,

Loud let His praises ring, Praise, praise for aye.

#### MR. A. R. REINAGLE AND HIS SALARY.

Mr. J. F. R. Stainer kindly sends us a copy of a circular issued by the composer of 'St. Peter' in regard to his salary as organist. The document is so far wasp-like, in that its sting is in the tail:

To the rate payers of the parish of St. Peter-in-the-East, Oxford.

Gentlemen,

I regret to find that it is the wish of some of the rate payers to reduce my salary from £20 to £15 per annum, the reason assigned being that the sum of £5 was added to the original stipend in consideration of my teaching the boys to sing psalms in the church. I think that some misunderstanding exists on this point, which I will endeavour to clear away. When I was appointed organist, I understood that part of my duty was to practise the singing boys, which I did every week. When chanting and additional music were introduced into the service, my salary was raised to £20, and Mr. Hamilton (then your vicar) told me that some ladies wished to teach the children to sing, but that *I was still required to attend once during the week to play to the singers, and this attendance, with few exceptions (illness or very urgent business preventing), I have given up to the present time.*

On enquiry I find that no organist in Oxford is paid less than £20 per annum, and a few receive more for performing the same duty that I do.

If you think that I am overpaid, and that £5 will be an important saving to the parish, I shall submit to the reduction.

I am, yours obediently,

A. R. REINAGLE,

Organist of St. Peter-in-the-East.

21, Holywell,  
April 16, 1850.

Mr. W. G. Whittaker, organist of St. Paul's Presbyterian Church, South Shields, has drawn up an interesting and comprehensive scheme of nine organ recitals which he proposes to give during the winter. 'Each recital will usually be given on two Sunday evenings in succession,' the prospectus states, and a commendable paragraph reads:

The constant appearance of the name of Bach on the programmes of these recitals is due to an earnest desire to spread an appreciation of his works. Only prolonged acquaintance with, and intimate knowledge of, the glorious creations of the master can cause their true value and supreme beauty to be recognized; it is therefore hoped that past and present non-appreciation of their greatness will not deter members of the congregation from taking every opportunity of listening to them.

Dr. A. L. Peace re-opened the Gilfillan Memorial Organ, Dundee, on September 12, when he gave two interesting recitals. On the following evening Haydn's oratorio 'The Creation' was performed under the direction of Mr. S. C. Hirst, with Dr. Peace at the organ.

Mr. William H. Stocks has resigned his position as organist of Dulwich College, an appointment he has held for the past twenty years. He has accepted the post of private organist to Sir Neil Menzies of Menzies, Bart., at Castle Menzies, Perthshire.

The following works will be performed at the seventh series of Oratorio Services held at Brixton Church and conducted by Mr. Douglas Redman—St. Paul, Creation, Light of Life, As the hart pants (*Mendelssohn*), Stabat Mater (*Rossini*), Redemption, and Messiah.

'First steps: a manual of instructions for probationary choristers, junior and senior,' by R. W. Brown (Wigan: Thomas Wall & Sons, Ltd.), is a sixpenny pamphlet which contains some useful hints on the subject of which it treats.

In the account of the organ in Melbourne Town Hall which appeared in our September issue (p. 618) the name of the firm who rebuilt the instrument should have been stated as Messrs. Ingram & Company, Hereford.

## ORGAN RECITALS.

Dr. A. L. Peace, St. Luke's, Liverpool (opening of new memorial organ built by Messrs. W. Rushworth & Sons)—Finale from organ concerto in D, *Samuel Wesley*.

Mr. C. H. Moody, Astley Bridge Church, Bolton—Pastorale, *Callaerts*.

Mr. S. J. Jones, Parish Church, Okehampton—Toccata in F minor, *Driffil*.

Mr. E. J. Trusler, Parish Church, Littlehampton—Fantasia and fugue (Op. 76), *Hesse*.

Dr. Eaglefield Hull, St. Aidan's, Huddersfield (opening of new organ, built by Messrs. Hill & Son)—Second sonata, *Peace*.

Mr. Bryan E. Warhurst, St. Paul's, Colwyn Bay—Grand Chœur in D, *Guilmant*.

Mr. Alfred J. Dye, Parish Church, Wickham Market—Air varied in F sharp minor, *S. S. Wesley*.

Mr. F. C. Barry, St. Luke's, Oamaru, New Zealand—Overture in E, *Morandi*.

Mr. F. J. Livesey, St. Bees, Whitehaven—Fugue on a trumpet fanfare, *Bedt*.

Mr. F. R. Frye, Parish Church, High Easter—(Opening of new organ built by Messrs. Bedwell & Sons, Cambridge)—Grand Chœur in G, *Faulkes*.

Dr. G. H. Smith, Parish Church, Sculcoates—Organ concerto in F, *Handel*.

Dr. W. Prendergast, St. Mark's, Jersey—Voluntary in G, *Stanley*.

Mr. H. Matthias Turton, St. Agnes', Leeds—Andante and finale (from Sonata in G minor), *Carl Piniati*.

## ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Harold W. Clare, St. Paul's Church, Concord, New Hampshire.

Mr. R. E. Parker, St. Saviour's Church, Oxton, Birkenhead.

Mr. Charles Preston, Wesleyan Methodist Church, Basingstoke.

Mr. Arthur E. Sims, Great Central Hall, Newport, Mon.

Mr. Rawdon Spinney, St. Chad's Church, Stafford.

Mr. R. R. Morris, King's College, Cambridge.

## BERLIOZ'S TE DEUM.

It is interesting at the outset to note that the Eroica symphony of Beethoven and the Te Deum of Berlioz bear a two-fold affinity to each other: both are typical creations of their respective composers, and both owe their conception to the first Napoleon. Moreover, they served quite a different purpose from that which originally brought them into existence. Always an artist of the wildest imagination and extravagant ideas, Berlioz conceived the thought of glorifying the military renown of Napoleon I. by the composition of a grand work in which the epic and dramatic should be interwoven, entitled 'The return of the First Consul from his Italian campaign.' This was in 1849, when the composer had attained his forty-sixth year. Naturally the work was to be on the largest scale possible—Berlioz always painted on a huge canvas—in order that it should worthily apotheosise the over-ambitious General. Dr. Richard Pohl says,\* however, that in this prodigious dramatic conception the Te Deum was only an episode! The idea was this: at that moment in the work when General Bonaparte was supposed to enter Notre Dame the 'Ambrosian Hymn of Praise' should burst forth in all its splendour, and that at its close the standards of the victorious army should be taken up to the altar, there to be blessed, amid the beating of drums, the firing of salvos of artillery, and the performance of martial music. Except the Te Deum, however, no other

portion of this extraordinary Bonapartian conception came to fruition.

Six years, at least, was the work in process of composition. On February 23, 1849, Berlioz writes to General Lwoff (or Lvov)—composer of the Russian National Hymn—saying:

I am now hard at work upon a grand *Te Deum* for double chorus, with orchestra and organ *obbligato*.

In December, 1852, the assumption of the throne of France by Napoleon III. raised the hopes of Berlioz that his Napoleonic work—or rather a part of the original design—might be performed in connection with the coronation. Accordingly he wrote to his friend Auguste Morel on December 19, 1852:

The *Te Deum* is in the air: it is spoken of, but the Emperor will not say a word. He is postponing his decision for three or four months.

As might be expected, those 'three or four months' came and went without 'the air' giving place to actual performance. As a matter of fact the *Te Deum* failed to secure its birthright; it made its entry into the world under private auspices and not in glorification of Napoleon.

An interesting and amusing letter written by Berlioz to Liszt may be quoted from. It is dated 'Paris, July 2, 1854':

To-morrow I have to attend a meeting in connection with the performance of the *Te Deum* in the church of Saint-Eustache to take place next year on the eve of the opening of the Exhibition. Several friends have joined together to defray the expenses connected with it. One gives 3,000 francs, another 2,000, and they are seeing about getting the rest of the money. The matter was started by Ducroquet, builder of the new organ at Saint-Eustache. What a pity you won't play on it during and after the *Te Deum*: it would have suited us to a 'T.' As Ducroquet naturally wishes to show off his instrument, the part for which plays too modest a rôle in my score—the idea has occurred to me to have an organ solo played after the *Te Deum* by the organist engaged, either Hesse or Lemmens, or that charming little organist with his rings, cameo, and gold-headed cane, who livens up the melodies he plays and who is named Lefebure-Wély.

We are also counting on the support of the Empress, because she is patroness of an institution for children, seven or eight hundred of whom will be employed by me *pour le choral du Te Deum*. The above friends reckon upon receipts at the church amounting to 15,000 francs. I am trying to calm this sanguine estimate—I know Paris too well!

A few days later Berlioz wrote, also to Liszt:

The *Te Deum* business is now definitely settled. We shall have, I hope, a careful and grandiose performance, and 600 or 700 children for the third choir—the choral theme. (July 28, 1854.)

On March 2, 1855, Berlioz writes to M. Tajan-Rogé: 'I have to organize the first performance of my *Te Deum* at [the church of] Saint-Eustache for the 1st of May, and to leave for London, where I am engaged by the New Philharmonic Society.' To Morel—on April 14—he writes:

I am hard at work now on the *Te Deum*, and your absence at such a time seems very strange to me. I hope, nevertheless, that all will go well. Will you be kind enough to have the enclosed announcement inserted in the Marseilles papers? The huge church must be full or we are ruined. The affair will cost 7,000 francs.

On April 27, two days before the production of the *Te Deum*, Berlioz writes to his son Louis:

I was very ill the day before yesterday, and I thought I should not have strength enough to get through my rehearsals. To-day I am somewhat better. Yesterday

\* 'Hector Berlioz. Studien und Erinnerungen.' Von Richard Pohl. Leipzig: Bernhard Schlicke. 1884.

we had our first rehearsal [of the *Te Deum*] at Saint-Eustache with the orchestra and 600 children. It is beginning to progress. It is colossal! There is a *finale* which, I verily believe, is grander than the *Tuba mirum* of my *Requiem*. What a pity you cannot hear it. Good-bye: be sensible, and do not waste the little money you have.

The first performance of the *Te Deum* took place in the church of Saint-Eustache, Paris, on April 30, 1855. The date was doubtless chosen as being the eve of the opening of the Great Exhibition in the French capital, but this event was postponed from May 1 to May 15, probably on account of the attempted assassination of the Emperor (Napoleon III.), on April 28, two days before the production of the *Te Deum*. In a very interesting letter to Liszt, written immediately after the performance—on the same day in fact, April 30, 1855—Berlioz says:

I write only a line or two to tell you that the *Te Deum* was performed to-day with the utmost precision. It was colossal—Babylonian, Ninevitic. Not an empty seat in the splendid church. The children sang as if they were one single artist, and the artists . . . as I hoped, and as I had a right to expect from them, for I was most exacting in my selection. There was not a fault, not a moment's hesitation. I had a young fellow from Brussels, who beat time for the organist in his gallery, and kept him all right in spite of the distance.

Good heavens, if only you had been there! I assure you it is a formidable work; the *Judex* outdoes all the enormities of which I have been previously guilty. I first write to you, worried as I am, because I feel sure that there is not a man in all Europe who is as interested in this event as you are. Yes, the *Requiem* has a brother, a brother born with teeth, like Richard the Third (minus the hump); and you may take my word for it that to-day it went to the very heart of the audience. And what a huge audience! There were 950 performers. And not a single fault! I can't get over my astonishment.

To Morel he wrote—on June 2, 1855:

You ask me to tell you about the *Te Deum*—rather a difficult thing for me to do. I will merely say that the effect produced upon me by the work was prodigious, and my feeling is shared by the performers. Speaking generally, the measured grandeur of the conception and style made an immense impression upon them, and you may rest assured that *Tibi omnes* and the *Judex*, in two entirely different styles, are movements worthy of Babylon or Nineveh, and they will be more imposing still when they are heard in a smaller and less resonant building than the church of Saint-Eustache.

In 1862 Berlioz presented the autograph full-score of his *Te Deum* to the Imperial Public Library at St. Petersburg, accompanying the gift with the following letter, dated 'Paris, September 10, 1862,' addressed to M. Vladimir Stassov, the veteran and distinguished writer on Russian music, at that time assistant to the Director of the Imperial Public Library at St. Petersburg:

I have been fortunate in finding one of my manuscripts in such good condition that I am happy to be able to offer it to the public library of St. Petersburg. It is the manuscript of the *Te Deum* which you spoke to me about. If you will do me the favour of paying me a second visit to-morrow, Thursday, at 12 o'clock, I will show it to you.

When I wrote the above, I had faith and hope; to-day the only virtue remaining in me is resignation. I none the less feel, however, a lasting gratitude for the sympathy shown to me by all true friends of art, such as yourself.

This manuscript score at St. Petersburg contains a *Prelude* to the fourth movement in the work ('*Dignare*,

*Domine, die isto*') which does not appear in the original edition. The *Prelude* is of a military character (the score includes six side-drums) and contains a note by Berlioz to the effect that it is only to be performed at a service in celebration of a victory, or on occasions that are strictly military.

In his autobiography Berlioz includes the *Te Deum* among his 'architectural' works—the others being the '*Symphonie Funèbre et Triomphale*,' for two orchestras and chorus, and the cantata ('*L'Imperiale*') for two choirs. He further states that 'the *Judex crederis* [in the *Te Deum*] is without doubt my greatest creation.' The architectonic nature of the work may be gathered from a further quotation from the composer's autobiography. He says: 'In the *Te Deum*, the organ at one end of the church answers the orchestra and two choirs at the other, whilst a third large choir represents a concourse of people, taking part, as it were, from time to time, in a vast sacred concert.'

The demands which the *De Deum* makes on executive resources may be estimated from the requirements of the composer, as stated by him in the original edition of the full-score:

#### STRINGED INSTRUMENTS.

1st violins	-	-	-	-	25
2nd violins	-	-	-	-	24
Violas	-	-	-	-	18
Violoncellos	-	-	-	-	18
Double-basses	-	-	-	-	16

Total strings - - - 101

In addition to the above the score necessitates the employment of the following instruments:

4 Flutes	2 Cornets
4 Oboes	6 Trombones
1 Cor Anglais	Ophicleide
4 Clarinets	Tuba
1 Bass clarinet	Drums
4 Bassoons	Big drum
4 Horns	4 Side-drums
2 Trumpets	4 or 5 pairs of cymbals

Organ

And in regard to the chorus, the full-score gives the following requirements:

FIRST CHOIR.	SECOND CHOIR.	THIRD CHOIR.
Sopranos - 40	Sopranos - 40	Children's voices
Tenors - 30	Tenors - 30	(singing in unison) 600
Basses - 30	Basses - 30	

Berlioz, always most punctilious as to details, gives definite directions in regard to performance. He says, in effect:

The orchestra and choirs must be placed at the extreme end of the church, and away from and opposite the great organ. Should the organist not be in electric communication with the conductor, he (the organist) is to have someone to beat time to him, exactly imitating the beats of the conductor, or else, 'the organist would be sure to drag.'

The choir of children is to be as numerous as possible and separated from the two main choirs. These juvenile songsters are to be placed on a raised platform in close proximity to the orchestra. Two or three conductors are necessary to lead the children and to pass on, as it were, the conductor-in-chief's beat. If absolutely necessary the choir of children may be dispensed with, but its co-operation greatly enhances the general effect.

Considering the very important part Berlioz assigns in the work to the organ, it is strange that he should say, 'If there is no organ in the concert-room, or theatre, in which the work is performed, a harmonium must supply the place of the organ.'

The original title of the full-score of the work reads :

*A son Altesse Royale  
Monseigneur le Prince Albert*

TE DEUM  
a trois chœurs  
avec Orchestre et Orgue concertants  
par  
HECTOR BERLIOZ  
œuvre 22

Exécuté pour la première fois, sous la direction  
de l'Auteur, par 900 musiciens, dans l'Église de  
Saint-Eustache, à Paris, le 30 Avril 1855.

A Paris

Chez G. Brandus, Dufour et Cie, Éditeurs, rue  
de Richelieu, 103. A Saint-Petersbourg, Maison  
Brandus ;—A Londres, Chez Cramer et Beale ;—  
A Leipzig, Chez Kistner.

1855.

The dedication of the work to the Prince Consort was doubtless prompted by the practical interest the Prince took in the Great Exhibition of 1851. The subscribers to the work on its publication included Queen Victoria, the King of the Belgians, the Kings of Hanover, Saxony and Prussia, and the Emperor of Russia.

In an interesting letter to Wagner, written about four months after the production of the *Te Deum*, Berlioz says :

I should be very pleased to send you the scores you have been good enough to ask me for ; unfortunately, I have not had any of them from my publishers for a long time. But there are two or three—the *Te Deum*, 'L'Enfance du Christ,' and 'Lelio' (lyric monodrame), which will appear in a few weeks, and in any case I can send you those.

I have your 'Lohengrin' ; if you could let me have 'Tannhäuser,' you would confer a pleasure on me. The meeting you propose would be a *fiute*, but I must not allow myself to think of it. I am compelled to make journeys which are anything but pleasure trips in order to gain a livelihood, as Paris gives me nothing but Dead Sea fruit.

No complete performance of the *Te Deum* other than that recorded above took place during the lifetime of the composer, nor, indeed, until twenty-eight years after its production, when it was given in the cathedral at Bordeaux in November (or December) 1883 ; this revival led to its being performed in the following year at Weimar, on May 24, 1884 (under Müller-Hartung), and at Vienna in December, 1884 (under Dr. Richter).

The first performance of the work in England took place at the Crystal Palace Saturday Concert of April 18, 1885, conducted by Sir August Manns. The Bach Choir were the first to present it to a London audience at St. James's Hall, on May 17, 1887, and the same organization performed it at Westminster Abbey, on June 28, 1888, to celebrate the Jubilee of the Coronation of Queen Victoria, both performances being conducted by Sir Charles Stanford. On October 2, 1894, under Dr. Richter's direction, the work formed part of the programme of the Birmingham musical festival of that year. Its first performance at a Three Choirs festival was in Hereford Cathedral, on September 13, 1906, under the conductorship of Dr. G. R. Sinclair, who had prepared a new edition of this remarkable conception of the brain of Hector Berlioz.

F. G. E.

## Reviews.

*Ueber Heimat und Ursprung der mehrstimmigen Tonkunst.*  
Von Dr. Victor Lederer. Band I.

[Leipzig : C. F. W. Siegel.]

In his preface to this valuable book the author states very clearly the main points of his lengthy argument : Music of the 15th century is the key for understanding that of the Middle Ages ; Dunstable was the pioneer of the new art of the early part of that century ; and finally, Wales was the home, or rather the cradle of polyphony. Music of the 15th century was so far the key of the Middle Ages in that a great change took place in the art, but of course there were previous changes, so that the understanding afforded by the one century would not be complete. As to Dunstable, the record of Tinctoris is a strong one, for he declares him to have been 'novae artis fons et origo apud Anglicos.' But for the error with respect to Dufay—which at length was rectified through the researches of M. Houdoy and Dr. Haberl—the testimony of Tinctoris and other writers would surely not have been doubted. The third point, *re* Wales, is touched upon in the volume under notice, but it will be discussed more fully in a second volume. It is strange, and disappointing, that practically nothing should be known about Dunstable except the fact that he was buried in London in the year 1453. In 'Dufay and his contemporaries' the authors, Sir John and Miss Cecie Stainer, 'at first thought his identity might be concealed under the name of Johannes le Grant' but found that suggestion untenable. Dr. Lederer has another view. Dunstable and Lionel Power, he says, are closely related, for the same compositions are ascribed in some manuscripts to Dunstable, in others to Lionel ; moreover he finds a great similarity of style in their music. Then again in England only one composition bears the name of Dunstable, but many that of Lionel. The third chapter is entitled 'The dawn of the reformation in music,' and that title was borrowed from Elmhams 'Memorials of Henry V.,' in which that author speaks of the 'dilicium glorie psalterii et citharae' during the early years of that king's reign. Many passages are quoted from Elmhams and Capgrave (*Liber de illustribus Henricis*) to show how fond Henry V. was of music, how he himself was a composer, and what attention he paid to the service of song in the church. There seems no reason to doubt these facts, but pretty much the same could be said of some of the early French kings. Moreover by his translations (in German) from the Latin, Dr. Lederer is inclined at times to give exaggerated meaning to the words. For instance, in an anonymous poem occurs the line

*Psallit plena Deo cantoribus ampla capella*

which he takes to mean polyphonic music with accompaniment of instruments. Again, Capgrave telling of what Henry V. did for the monks of Westminster or of Wales, he suggests that *sua dans* may refer to his compositions.

The Old Hall Manuscript, says Prof. Wooldridge in the 'Oxford History of Music' (Polyphonic Period, Part II.), 'is of great importance,' that an 'imperfect' examination of it is 'all that has yet been possible,' and that 'it should be made the subject of a special investigation.' Now Dr. Lederer has devoted many pages in his book to this manuscript, and he has come to the conclusion that the collection was made at latest in 1430 or 1440, in which case the compositions contained therein belong to the first quarter of the 15th century. Now Mr. W. Barclay Squire, in his 'Notes on an undescribed collection of English 15th century music,' considers that it was made 'in the latter part of the 15th century' ; and Prof. Wooldridge is of the same opinion. Dr. Lederer makes much of the compositions marked 'Roy Henry' ; he assigns them to Henry V., asserting that the term 'Roy' would not have been applied to his successor Henry VI., to whom Mr. Barclay Squire and the Oxford professor assign the compositions. The former, however, from various expressions, such as 'slight clues' or 'seems not improbable,' is evidently careful not to be too dogmatic. To compare the reasonings of Dr. Lederer with those of the English writers named is interesting, but to decide in favour of one or the other side impossible without minute study of the collection itself. This much, however, we will say : Dr. Lederer's arguments and explanations seem to us well worthy of consideration.

To the three-part song 'O rosa bella,' ascribed to Dunstable, and to other forms in which it appears—Prof. Wooldridge, by-the-way, remarks in the second volume of the 'Oxford History of Music' that 'only one of the seven existing copies of this [three-part] setting (that in the Vatican Library) bears the name of Dunstable'—Dr. Lederer devotes a very long chapter, part of which is taken up with criticism of the versions in the seventh volume of the 'Denkmäler der Tonkunst in Österreich,' disapproving of many of the emendations contained therein. His comments on the various forms deserve note, but within the compass of this brief notice it is impossible to enter into details. Only one passage shall be quoted. In her valuable article, 'Dunstable and the various settings of "O rosa bella"' ('Sammelbände der Internationalen Musikgesellschaft,' Zweiter Jahrgang, 1900-1901, p. 1), Miss Cecie Stainer, in referring to the Dijon Manuscript in which a third part is added to Dunstable's tenor and discant parts transposed, says that it is difficult to understand the reason of that transposition. Dr. Lederer suggests that this specimen of double counterpoint may be Dunstable's; indeed, that the third part is also his.

The following chapter is headed 'The composition technique of Dunstable and of his time'; in other words, it discusses the features which indicated a 'new art.' The author describes the nature of the melody proceeding by skips instead of by conjunct tones as in the church tones, although he is bound to admit that even in the latter there are foreshadowings of the former. Then he insists on the importance of instrumental music, of harps in the development of music, and his remark that Martin le Franc speaks of the English—or British, as Dr. Lederer prefers to call them—composers as 'harpeurs' is much to the point. To keep within reasonable limits we have only been able to touch on some of many comments and arguments in this interesting and thoughtful volume.

*Symphonic variations on a negro air.* By S. Coleridge-Taylor. Pianoforte solo arranged by the composer.

*The Seasons.* Pianoforte duet by Edward German.

[Novello & Co., Ltd.]

Mr. Coleridge-Taylor's *Symphonic variations*, written in October, 1905, were played for the first time at the Philharmonic Concert on June 14 last. The melody on which the variations are built is, the composer says, 'well known in America under the title of "I'm troubled in mind." It is a genuine negro tune, which, although hailing from America, so closely resembles an existent African song that the charge of white influence can scarcely be made.' As a hint to those who play the pianoforte arrangement, it may be said that in the orchestral score the melody is first announced softly by the trombones, accompanied by detached tremolando chords for the strings. For the rest the music is full of significance and character.

Mr. German's suite, 'The Seasons,' was composed for and produced at the Norfolk festival of 1899, and considering the genial character of the music it is somewhat surprising that the work has not previously been issued in a pianoforte arrangement for four hands. The suite comprises four movements, severally illustrating Spring, Summer, Autumn and Winter. The music of Spring is as gay and hopeful as a maiden of seventeen could wish; Summer is represented by a harvest dance, based on a melody well calculated to set the feet a-moving, and its vigour and spirit is kept up with exhilarating effect until the close; Autumn provides the necessary *Andante* contrast, and the music deals largely with an expressive theme which, soaring upwards over an octave and a sixth, afterwards subsides like an aspiration followed by a sigh. The *Finale* consists of two distinct sections, the first suggestive of the religious side of Christmas-tide, and the second, a tarantelle, illustrating Yuletide festivities. There results an excellent contrast, the spirit of each aspect of the winter season being happily caught. The pianoforte duet—which is by no means difficult—forms an excellent piece well calculated to give pleasure to performers and listeners alike.

### *The English Hymnal. With Tunes.*

[Henry Frowde.]

Whatever may be the merits or demerits of this hymnal no one can deny that it is a comprehensive book. Moreover it is remarkably cosmopolitan in its constituents, so much so, indeed, as to almost belie the word *English* in the title. Strong contrasts are to be found within its covers—plain-song melodies (so-called) and Lutheran chorales; Welsh nonconformist tunes and a Russian Kontakion of the departed; composers the poles asunder as Richard Wagner and Ira D. Sankey, and so on. Immense pains have been taken in the preparation of the book, but is it altogether practical? Time alone will answer the question. In the meanwhile one or two features of the collection—we refer to the music only—may be commented upon. Part-singing by the congregation is tabooed, the melody only is to be sung; to this end many of the tunes appear in lower keys than heretofore in order to bring them within the compass of all voices, though Haydn's 'Austrian Hymn,' with its high F, has not been transposed. This downward transposition has not always been attended with the happiest results; for instance, 'Miles' Lane' (No. 364) appears in the key of A with an unwarrantable alteration of the melody, evidently from fear of the low A at the end of the second line: this note is changed to C sharp, with the result that Shrubsole's intent for the music to suit 'Let angels prostrate fall' is nullified, as the changed note suggests rising instead of falling. To call it the 'Modern form of second line' is hardly correct: it should be 'Ancient and Modern form,' though in justice to the new edition of 'Hymns Ancient and Modern' it should be noted that the original version of line 2 has been restored—as, of course, it should be. Rhythm, so terribly lacking in congregational singing, does not receive much encouragement in this hymnal. The long note at the beginning of lines, and the somewhat arbitrary insertion of pauses at the end of lines—e.g., Horsley's tune to 'There is a green hill far away,' in which the pause between lines 3 and 4 absolutely destroys the sense of the words in verses 1, 2 and 4—apart from some remarkable time-awkwardnesses in some of the tunes—all these peculiarities will not help to promote hearty congregational singing.

The unearthing of some old English tunes is to be commended—one such is No. 135, 'Savannah' (or 'Herrnhut'), the latter being its original name, from John Wesley's Foundry Collection, 1742, a capital 7's tune which has most unaccountably escaped hymnal compilers. On the other hand there are many English 'traditional' melodies whose origin is doubtful, but in the choice of tunes no less than the selection of words the compilers have spread a wide net in order to catch all they can. While there is much that can be called excellent in 'The English Hymnal' its music strongly reflects the doctrinal views held by the compilers of the words. The literary part of the book does not come within the range of this notice, but considering the outcry there is at the non-attendance of men at church services in the present day, is it reasonable to expect thinking people to sing such rhymes as these?

There David stands with harp in hand  
As master of the choir:  
Ten thousand times that man were blest  
That might this music hear.  
Our Lady sings Magnificat  
With tune surpassing sweet;  
And all the Virgins bear their parts,  
Sitting about her feet.

A word of praise is due for the excellent indexes with which the book is furnished. In the selection of tunes those composed by Sir John Stainer have been completely ignored.

*Three Elizabethan Pastorals.* For soprano or tenor, with pianoforte accompaniment by Herbert Brewer.

[Novello & Co., Ltd.]

Is it that the palmy days of English music are about to return, that so many composers are seeking inspiration from the Elizabethan period? No authors' names are given of the text of Dr. Brewer's three pastorals, but the spirit is that of the age of good Queen Bess. In the first song, entitled

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'An Idyll,' we have a shepherd asking a nymph 'Where is thy liking?' and she, with nymph-like directness of expression, answers 'On thee! my dainty dear life! my love is fixed.' The second song, 'Amongst the willows,' would seem to be the sequel to the incident related in the first, for it ends with a 'kiss among the willows'; and the concluding ditty, a 'Morris dance,' might be supposed to form part of the festivities consequent on the question and answer in the first song. These pastorals were sung for the first time by Mr. John Coates at the recent Hereford festival where their acceptance testified to the composer's success. The 'Morris dance,' with its dainty and rhythmic accompaniment, so greatly pleased that it was repeated, and doubtless the like will happen when Mr. Coates sings it in London and elsewhere.

## CHURCH MUSIC.

*O Lord, Thou art my God.* Composed by C. Lee Williams.

*Look, ye saints, the sight is glorious.* Composed by Myles B. Foster.

[Novello & Co., Ltd.]

The anthem by Mr. Williams, composed for the Festival of the Sons of the Clergy at St. Paul's Cathedral in May last, while being eminently suitable for special celebrations is also well adapted for general use in churches where a musical service prevails. A short but impressive introduction for organ leads into a brief but emphatic chorus in four parts. This is followed by a passage for the sopranos, the tenors entering at the eighth bar and the full choir seven bars later. This ends impressively *pianissimo*, and is followed by a section which may be sung as a soprano solo or by the sopranos in unison, thus providing an excellent preparation for the *Finale* which is preceded by a choral recitative. The *Finale* itself is of vigorous character, but the work ends *pianissimo* and *adagio* with the words 'A strength to the needy in his distress.'

Mr. Foster's anthem opens with a four-part chorus *allegretto non troppo*, followed by a recitative passage for sopranos which leads to the delivery, by the tenors and basses in unison, of Christ's command to His Disciples to go forth and teach all nations. A short chorus and tenor solo lead the way to a *Finale* of diatonic and emphatic character which concludes with a double Amen.

*Benedictus in F.* By Charles Macpherson.

*Magnificat and Nunc dimittis in E flat.* By G. F. Cobb.

[Novello & Co., Ltd.]

The setting of the *Benedictus* by Mr. Charles Macpherson is of a solid and direct character which makes it peculiarly suitable for large churches. The composer is sparing in his use of the organ, the voices frequently singing unaccompanied, with the result that when the king of instruments does speak it is with impressive effect. The music contains several bold harmonic transitions, but it is diatonic in character and will present few difficulties to the average choir.

The evening service by the late Mr. Gerard Cobb is very simple but dignified and devotional. The choral writing is in two parts, severally for boys and men respectively in unison. The *Magnificat* opens with the delivery by the men of the opening sentence to a familiar Gregorian intonation, which is answered by the boys with excellent effect. This method is pursued, varied only by the men and boys occasionally singing together in unison. In the *Nunc dimittis* an antiphonal method (boys and men) is employed until the *Gloria* is reached, when the setting used in the *Magnificat* is repeated.

## NEW PART-SONGS.

*Come to me, gentle sleep.* Words by Mrs. Hemans. Music by Frederic H. Cowen.

*Morning.* Words and music by G. Molyneux Palmer.

[Novello & Co., Ltd.]

The above are two graceful and expressive part-songs for S.A.T.B., which may well merit the attention of conductors of choral societies. Dr. Cowen's music is as inviting as the lines by Mrs. Hemans. Melody and harmony are alike

gracious and soothing, and although they are little calculated to induce sleep, will certainly produce a tranquil frame of mind in the listener.

Mr. Palmer's music, if more contrapuntal in character, will provide excellent practice for independence and delicacy of part-singing. The *tempo* is too slow for the music to be difficult to read, and the effect will well repay careful rehearsal.

## BOOKS RECEIVED.

*Modern Music and Musicians.* By R. A. Streatfield. With twenty-four illustrations. Pp. xi. + 355; 7s. 6d. net. (Methuen & Co.)

*The Cathedrals of England.* By T. Francis Bumpus. Third series. Illustrated. Pp. viii. + 328; 6s. net. (T. Werner Laurie.)

*Annals of Covent Garden Theatre.* From 1732 to 1897. By Henry Saxe Wyndham. With forty-five illustrations. In two volumes. Vol. i., pp. xi. + 383; vol. ii., pp. 388; 21s. net. (Chatto & Windus.)

*A Supplement to the Biographical Dictionary of Musicians.* By Theodore Baker, Ph.D. Pp. 46; 1s. 6d. net. (Charles Woolhouse.) A very welcome addition to a useful book of reference—one that contains the names of many modern musicians not to be found elsewhere.

*Primer of Pianoforte Playing.* By Franklin Taylor. Pp. 126; 1s. (Macmillan & Co., Ltd.) A new and revised edition of an excellent treatise, in which the numerous musical examples are printed with Continental fingering.

Messrs. Breitkopf & Haertel have issued books of words, with analytical and descriptive notes by Mr. Ernest Newman, of Mr. Granville Bantock's 'Omar Khayyám' and Mr. Joseph Holbrooke's 'The Bells,' both of which works are to be produced at the approaching Birmingham musical festival. Price of each book, 1s. net.

## Correspondence.

## THE AMERICAN REINAGLE.

DEAR SIR,—On p. 617 of your esteemed publication Mr. Frank Kidson is puzzled by a certain A. Reinagle. This certainly is Alexander, the 'American' Reinagle. Mr. Kidson will find a few biographical data in my 'Bibliography of Early Secular American Music'—a copy is at the British Museum. Alexander was quite an able musician. It was he who accompanied the cellist Hugh Reinagle, his brother, to Lisbon in 1784. Hugh died there of consumption on March 19, 1785, and Alexander returned to Portsmouth (where he was born, 1756). One year later—1786, not 1757!—Alexander appears in America. He died at Baltimore, Ind., on September 21, 1809.

Hoping that my hasty memorandum has not added to the puzzle of the Reinagle genealogy:

I am, yours respectfully,

O. G. SONNECK.

Library of Congress, Music Division,

Washington, D. C.

September 10, 1906.

## PETER CORNELIUS.

DEAR SIR,—I have been reading your very interesting article upon Peter Cornelius and his works. Referring to his 'Old soldier's dream,' I noted the statement that several male-voice societies had included it in their programmes. Allow me to say that the Bristol Royal Orpheus Glee Society placed it in their programme in February last. The composition was taken up *con amore* by the members of the Society, and it proved to be such a favourite with the audience that in all probability we shall include it in the programme of our annual concert in February next. May I also add that Mr. George Riseley, the conductor of this Society, thinks very highly of this composition, and we fully intend to give it a rendering that shall be worthy of the music.

Yours sincerely,

20-21, Broad Quay, Bristol.  
September 3, 1906.

J. F. W. TRATMAN  
(Hon. Secretary).

# A Song of Autumn.

## FOUR-PART SONG.

Words by E. M.

Composed by PERCY C. BUCK (Op. 24, No. 3).

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante comodo.*

SOPRANO. *p* Brown and gold-en and red, Fall the leaves that were once so green, Once in the

ALTO. *p* Brown and gold-en and red, . . Fall the leaves, once so green, Once in the

TENOR. *p* Brown and gold-en and red, . . Fall the leaves, . . once so green, Once in the

BASS. *p* Brown and gold-en and red, Fall the leaves, once so green, In the

*Andante comodo. ♩. = circa 54.*

(For practice only.) *p*

But now . . the world grows

time when Spring was Queen: *mf* But now . . the world grows bleak and cold, Its

time when Spring was Queen: *mf* But now the world grows cold, . . Its

time when Spring was Queen: *mf* But now . . the world grows bleak and cold, Its

time when Spring was Queen: *mf* But now the world . . grows

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## A SONG OF AUTUMN.

October 1, 1906.

But now . . . the world grows

glo - ry fades as a tale that is told, . . . But now . . . the world grows

glo - ry fades as a tale that is told, . . . But now the world grows . .

glo - ry fades as a tale that is told, . . . But now . . . the world grows . .

cold, It fades as a tale . . that is told, . . But now the world grows cold, . .

bleak and cold, Its glo - ry fades as a tale . . that is told. . . Brown and golden and

bleak and cold, Its glo - ry fades as a tale . . that is told. . . Brown and golden and

bleak and cold, It fades as a tale . . that is told. . . Brown and golden and

Its glo - ry fades as a tale that is told. . . Brown and golden and

red, Fall the leaves that were once so green, In the time when Spring . . . was Queen.

red, Fall the leaves, once so green, . . In the time when Spring was Queen.

red, Fall the leaves, . . once so green, . . In the time when Spring was Queen.

red, Fall the leaves, once so green, When Spring was Queen.

Joy-less, barren and dead, Pass the years that were fraught with fire, Fraught with love and with life's de-

But now the shadows are  
siren: . . . But now . . . the shadows are dark and long, At last it ring-eth to

e-ven-song, . . . But now . . . the shadows are  
ring-eth to e-ven-song, . . . But now . . . the shadows are long,

dark and long, At last it ring-eth to e - - ven - song. Joy - less, barren and

dark and long, At last it ring-eth to e - - ven - song. Joy - less, barren and

dark and long, It ring-eth at last . . . to e - ven - song. Joy - less, barren and

. . . At last . . . it ring - eth to e - ven - song. Joy - less, barren and

dead, Pass the years that were fraught with fire, . . With love and life's . . . de - sire.

dead, Pass the years fraught with fire, . . Fraught with love and life's . . de - sire.

dead, Pass the years . . fraught with fire, . . Fraught with love and life's . . de - sire.

dead, Pass the years fraught with fire, And with life's de - - sire.

## Obituary.

The following deaths are recorded with regret :

On August 27, at his residence, Monkshatch, Guildford, **ANDREW KINSMAN HICHENS**, aged seventy-three. Mr. Hichens, a well-known stockbroker and held in the highest esteem in the financial life of the City, took a keen and practical interest in music, and was a generous supporter of the Stock Exchange Orchestral Society. Literature and painting, in a lesser degree perhaps, were included in his cultured life. He will be greatly missed in the business and artistic circles which were favoured by his genial presence.

On August 30, at Glasgow, **EDWARD ROBERT TERRY**, aged sixty-five, for many years musical adviser to Messrs. Chappell & Co.

On September 14, at his residence, 240, Camden Road, **GEORGES JACOBI**, aged sixty-six. A pupil of De Bériot at Brussels and afterwards a student at the Paris Conservatoire, M. Jacobi played in the orchestra when Wagner's 'Tannhäuser' was first performed in Paris in 1861—a memorable, uproarious, and disastrous performance which inspired many jokes, one of them being 'qu'on s'ennui aux récitatifs, et qu'on se tanne aux airs.' It was not, however, as a violinist that Jacobi achieved fame, but as a conductor of light opera and ballets—first in Paris, and for twenty-six years (1872-1898) at the Alhambra, London, for which theatre he composed no fewer than 103 grand ballets and divertissements, many of which were performed in the cities of America, in Brussels, Berlin, Munich, Rome, and Paris. His best-known comedy-opera is 'The black crook.' A master of melody, his compositions reflected his own genial, warm-hearted nature. Admirably fulfilling their purpose, they are devoid of that vulgarity usually associated with the variety theatre in England. In addition to being an excellent conductor, M. Jacobi excelled as a teacher : in 1896 he was appointed a professor of composition at the Royal College of Music.

**ROBERT NORFOLK**, at Leeds, aged seventy-seven, who for no less than sixty-five years had, as boy and man, sung in the choir of St. John-the-Evangelist's, the interesting Stuart church which is the oldest public building in Leeds. The record, if not unique, must be rare, and it deserves mention all the more because 'Bob Norfolk,' as he was affectionately styled by all who knew him, was a singularly lovable character. Of humble origin, he was by nature a gentleman in the best sense of that word. He was also by nature a singer, and at a choir supper or some such parochial entertainment was often persuaded to warble an old-fashioned ditty with a charm and refinement of phrasing that would have done credit to a much more cultured vocalist. His memory will long be cherished by those who knew him.

**MR. LUTHER HALL**, for many years accompanist to the Glasgow Choral Union. By the members of the Union Mr. Hall was held in very high esteem both for his personal worth and for his gifts as a chorus accompanist.

**MRS. STEPHEN MASSINGBERD** (daughter of Judge Vernon Lushington), of Gunby Hall, Burgh-le-Marsh, Lincolnshire. Mrs. Massingberd was the founder of the Spilsby musical competition.

The half-yearly concert of the Students of the University Conservatorium of Music, Melbourne, took place on July 20, under the direction of Prof. Franklin Peterson. The programme included Mozart's overture 'Seraglio' and part of Haydn's 'Military' symphony by the orchestra, who also took part in Liszt's Pianoforte concerto in E flat, the first movements of Weber's Concerto in E flat, and Rubinstein's Concerto in D minor, and in the last movement of Mendelssohn's Violin concerto. The various branches of the Conservatorium—pianoforte, violin and vocal—were all ably represented by various students. The Town Hall was crowded with an appreciative audience.

## THE HEREFORD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Of all the Three Choirs festivals the Hereford meeting seems in one sense to bulk the largest, for Hereford, being considerably smaller than either Worcester or Gloucester, is the more easily moved to festivity by such an event. Nowhere else, for example, is so thorough an attempt made to decorate the town, and even though the arches and the like erected last month might be convicted of crudity, their very existence showed the interest taken by the whole community in the event, while the extensive hospitality exercised during the week afforded another convincing proof of the generality of this festive feeling. It may be mentioned that this was due in a great measure to the energy and initiative of the popular mayor—Alderman Gurney.

The recent meeting, the 183rd of these Three Choirs Festivals, opened on Sunday, September 9, with a service in which chorus and orchestra took part. The music included Dr. C. Harford Lloyd's anthem, written in 1887, 'Give the Lord the honour,' and Mr. Ivor A. Atkins's setting of the Magnificat and Nunc dimittis in D. The sermon by the Dean of Gloucester deserves mention, for the preacher had unearthed a precedent for church festivals which, if age be anything, should be irresistible as an argument against those who would disestablish the Three Choirs. Certainly it is a singular coincidence that in the 5th century a sacred drama, or mystery play, called 'The Apostles,' should have been given in the great cathedral of St. Sophia in Constantinople, but the conditions are probably as dissimilar as the works of Roumanos (the author of that work) and Elgar, and it must not be imagined that defenders of modern cathedral festivals have no better argument than is afforded by an interesting historical parallel.

The programme of the festival proper included five novelties, two of them choral works of magnitude. The first, performed on September 12, Sir Hubert Parry's 'The soul's ransom,' has for its sub-title 'A psalm of the poor,' and described on the title-page of the score as a 'Sinfonia Sacra.' This description was also applied to his Gloucester work, 'The love that casteth out fear,' and like that composition it may be described as a didactic poem, the text taken chiefly from Scripture, set to music partly symphonic, partly dramatic in character, but whose general structure is determined by the form assumed by the text. The words are arranged by the composer, to whom may be attributed some verses which form an epilogue, the conclusion of which may be quoted, since they supply the moral of the whole work :

Truth will not die,  
In every soul of man it lives ;  
The Spirit cannot lie !  
To each and all the choice it gives  
To rate the tempting world aright  
And to esteem it light ;  
To ward the ransomed soul from stain,  
And make it worthy to attain  
To flawless harmony, divinely pure,  
With that which was, and is, and shall for  
evermore endure.

Those who are acquainted with the composer's methods will realise how he has dealt with a subject so completely in accord with his temperament, but at the same time it must be allowed that there is less of a tendency to slip into mannerisms of idiom than one has noticed of late in his music. The colouring is clearer, the handling of the orchestra is rather more subtle. There are two solo parts. The baritone assumes the rôle of prophet, and his music is for the most part declamation, simply accompanied, a more lyrical style being allowed the soprano, who comes in with words of consolation and whose music is very tender in expression. The chorus is treated in Sir Hubert's accustomed vigorous, straightforward style, and is grateful to the singer, effective, and even impressive. The work, which is conceived in a lofty spirit, was certainly well sung under the composer's direction, and the soloists, Madame Albani and Mr. Plunket Greene, put all the expression of which they were capable into the music.

Dr. Walford Davies, in his 'Lift up your hearts'—performed on September 11—achieved a difficult task, and if it must be held that he has not entirely attained his ideal,

its difficulty must be borne in mind. He calls his work 'a sacred symphony,' and a study of its form and character leads to the conclusion that he has made an effort to combine and reconcile abstract symphonic form with more or less dramatic expression. There are five movements, of which four are precisely analogous to those of the classical symphony. A solemn introduction, in which bass soloist and chorus appear and give the keynote—both musical and moral—to the work, leads to an *Allegro* for orchestra alone, somewhat in the vein of Brahms. This is most successful; the ideas are elevated and the orchestral treatment shows more richness, breadth, and variety than has hitherto been noticeable in the composer's work. Again, in an *Allegretto amabile*, which follows, we have in essence the *Minuet* and *Trio* of the older symphony. The subjects again suggest the influence of Brahms in his more genial mood, when inspired by the Volkslied, and the mixture of rhythms (2 and 3) is most happy, since it seems quite spontaneous. The third movement, styled 'Soliloquy,' is a solo, chiefly declamatory, for the bass vocalist. It is thoughtfully done, but its relevance to the artistic scheme is not apparent. In the fourth movement a *Largo espressivo*, the mixture of orchestral and vocal music seems still less happy, the 'Three sayings of Jesus' sung by a semi-chorus giving the impression of irrelevant interruptions in the course of an otherwise impressive orchestral movement. The most successful attempt to run choral music in the symphonic mould is in the *Finale*, in which the *Ter Sanctus* from the Communion office is made the subject of a series of Variations after the 'Chaconne' model. The plan of the movement is excellent, but its execution is not on the same level, and the composer appears still to lack the fine sense of proportion necessary to deal with music which should be conceived on a large scale. Refinement and subtlety of drawing is always admirable, but the painter of heroic frescoes does not use the sable of the water-colour artist. In the chamber concert with which the festival—by a tradition peculiar to Hereford—ends, there were heard Dr. Walford Davies's 'Six Pastorals' for vocal quartet, string quartet, and pianoforte. Here one felt that the composer had found his feet, and that the means were perfectly adequate to the effect. It can only be the singular combination that would hinder these very beautiful pieces from becoming truly popular.

At the orchestral concert on September 12, another novelty was heard—Mr. Joseph Holbrooke's suite 'Dreamland.' Though described as being 'composed for this festival,' it was also stated to have been written in 1900, and not only the opus number '3,' but the style of the work suggests that it is an early composition. It is highly melodious, cleverly scored, and effective, but quite destitute of the individuality of his more recent compositions. At this concert songs with orchestral accompaniment by the Gloucester and Worcester organists were given. Dr. Brewer's 'Three Elizabethan Pastorals'—sung with tremendous verve by Mr. John Coates—proved most dainty, genial compositions, the music happily wedded to the quaint verse and orchestrated with admirable lightness of touch. Mr. Atkins's two songs—'Too late' and 'Thou art come'—made an attempt at emotional and dramatic expression that was enhanced by the warmth of the orchestral colouring employed. Mr. Atkins has in a short time arrived at an enviable power of handling an orchestra, and only a little more repose is necessary to give full effect to these songs, which were ably sung by Mr. William Higley.

The most noteworthy feature of the programme was Bach's Mass in B minor, of which the latter half, from the Credo onwards, was given. The Sanctus was very impressively rendered, but some of the earlier choruses had hardly an adequate interpretation. That intonation was not absolutely flawless at so early an hour of the day was no new experience, but beyond this the spirit of the solemn, sombre choruses was not caught quite so happily as that of the more jubilant movements. Berlioz's *Te Deum* was interesting, and if its 'tremendous' effects were not realizable, the use of the great organ in the choir in alternation with the orchestra at the west end proved most satisfactory. Sir Edward Elgar, who is now a citizen of Hereford, occupied a considerable share of the programme. His 'Gerontius' and 'Apostles' received intensely impressive interpretations, reflecting the utmost credit on Dr. Sinclair, the very able conductor of the festival,

and the 'Introduction and Allegro' for strings was brilliantly played under the composer's own direction. Dr. Sinclair also deserves credit for a finished performance of Brahms's third Symphony, the only symphony—if Dr. Davies's work be excepted—heard at the festival. 'Messiah,' 'Elijah,' and 'The Hymn of Praise,' are standing dishes at these festivals, and occupied their accustomed places. At the chamber concerts the Nora Clench Quartet played quartets by Beethoven (Op. 135) and Tănău (Op. 7), and at the orchestral concert Miss Evangeline Anthony, a Hereford lady, played one of Mozart's violin concertos. There was a lavish supply of principal vocalists; in addition to those already mentioned must be recalled the names—in alphabetical order—of Madame Conly, Miss Gleeson-White, Madame Agnes Nicholls, and Madame Siviter; Madame Ada Crossley, Miss Muriel Foster, and Miss Gwladys Roberts; Messrs. Beaumont, Ben Davies, and William Green; Messrs. Dalton Baker, Ffrangcon-Davies, and Watkin Mills. There was a first-rate orchestra of over seventy London players (Mr. W. Frye Parker, leader), and the organ was taken by Mr. Atkins at the morning performances and Dr. Brewer in the evenings, the latter also assuming the duties of accompanist at the chamber concert.

#### COMPETITION FESTIVALS.

The following is a list of forthcoming Competition Festivals, arranged in order of date, with the names of secretaries:

- BLACKPOOL.—October 3, 4, 5, and 6. Mr. Lionel H. Franceys, Williams Deacon's Bank. One of the most important festivals of its kind.
- KEIGHLEY.—The 'Summerscales' Competition.—October 13 and 20. Mr. Allan Bradley, Scott Street.
- NOTTINGHAM.—October 26 and 27. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.
- BARROW.—November 8, 9, and 10. Mr. T. J. Symons, 28, Warwick Street.
- PRESTON.—January 31, February 1 and 2. Mr. Walter T. Archer, Musical Festival Offices.
- RUTLAND (OAKHAM).—March 6 and 7. The Hon. Mrs. C. Fitzwilliam, Barnsdale.
- BELFAST.—March 13. Mr. W. Wilkinson, 16, 18, and 20, Lombard Street.
- KENSINGTON.—March 14. Miss Rawson, 34, Pembroke Road, W.
- DOUGLAS (ISLE OF MAN).—March 19, 20, and 21. Mrs. Laughton, Peel.
- PAISLEY.—March 26 and 27. Mr. A. S. Manfield, 40, High Street.
- LIVERPOOL.—April 1, Easter Monday. Mr. R. T. Edwards, 78, St. Domingo Vale.
- MORPETH (NORTHUMBERLAND).—April 12 and 13. Mrs. Orde, Nunykirk.
- MID-SOMERSET.—April 16, 17, and 18. Mr. H. W. Latham, 4, Market Place, Wincanton.
- MALVERN.—The 'Madresfield.'—April 19 and 20. Miss Bromley Martin, Ham Court, Upton-on-Severn.
- GIRLS' CLUBS.—April 20. The Hon. Maude Stanley, 32, Smith Square, Westminster.
- YORK.—April 22, 23, and 24.—Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.
- BURY (LANCASHIRE).—April 25, 26, and 27. Rev. E. A. Glenday, Holy Trinity Vicarage.
- RETFORD.—April 29, 30, and May 2. Mrs. Peake, Bawtry Hall, Yorkshire.
- MORECAMBE.—May 1, 2, 3, and 4. Mr. H. Powell, Musical Festival Offices.
- WEYBRIDGE.—May 8 and 9. Miss C. Egerton, St. George's Hill, Byfleet, Weybridge.
- WITHAM (ESSEX).—May 10 and 11. Mr. F. C. Bramwell, Hoe Mill, Malden, Essex.
- PONTEFRAC.—May 14, 15, and 16. Mr. Oswald Holmes, Market Place.
- FARNHAM (SURREY).—May 21 and 22. Miss Fordati, Ridgway, Farnham.

## PROMENADE CONCERTS.

The artistic interest of the Promenade Concerts at the Queen's Hall is being fully maintained, not only in regard to excellence of performances but by the introduction of novelties. This season the rule seems to have been established of introducing new works on Tuesday and Thursday in each week, and consequently there is a considerable number to notice in the present survey.

On August 25 the first performance in England was given of 'Eight Russian folk-songs for orchestra' (Op. 58) by M. Anatole C. Liadoff, a Russian composer born in 1855 in St. Petersburg, at the Conservatoire of which city he is now professor of harmony and composition. Together with M. Balakirev and Liapounov, M. Liadoff was commissioned by his government to collect the folk-songs of Russia, and the orchestral work under notice is, in part, an outcome of his labours. The eight little pieces are quite short and unpretentious, being little more than effective orchestral presentations of the melodies. The first is a 'Hymn tune,' which is followed by a 'Christmas song,' the themes of each being of naïve character. The next number is a 'Lament,' having a sad little melody that seems to weep itself to rest. Contrast comes with a 'Humorous song,' so short that it ends when it only just seems to have begun! To this succeeds 'The legend of the birds,' based on a seven-bar melody and containing dainty passages for the wood-wind. 'A cradle song,' the theme of which consists of a phrase of two bars, is arranged for muted strings only, and has a peculiar, weird effect. The subsequent 'Dancing song' is the most attractive number of the suite, possessing considerable character and the treatment being in more important manner than that of its fellows. 'The village dance,' which concludes the work, comes somewhat as an anti-climax, but it is gay and vigorous, and brilliantly scored.

Three evenings later, on August 28, was introduced to this country M. Reinhold Glière's Symphony in E flat (Op. 8). This composer, born at Kieff in 1874, studied at the Moscow Conservatoire from 1894 to 1900. The symphony was composed in 1899 and produced three years later by the Russian Musical Society at Moscow. The work is clear in design, sane in expression and well scored. The themes are somewhat weak, but they are so rationally and cleverly developed that, combined with the merits previously noted, the work excites esteem. The principal subject of the first movement, *Allegro moderato*, may be described as mildly gay and pastoral, the second as lyrical in character, and the movement in its entirety might be taken as an illustration of a shepherd who is happy with his Phyllis. The *Scherzo* opens with a chattering theme contrasting effectively with the broad, flowing melody of the *Trio* portion. The *Andante* is gentle and graceful in expression and grave rather than melancholy in character. The *Finale* is the least satisfactory portion of the work owing to the triteness of its principal subject, but it is spirited and contains some brilliant scoring.

The common name for a witch among Russian peasant folk is 'Baba-yaga,' and this is the title of a 'Tableau musical' by M. Liadoff, heard for the first time in England on August 30. The music belongs to the same class as the 'Danse Macabre' by M. Saint-Saëns, and deals largely with the gruesome and grotesque. It, however, possesses some musical interest and may be accepted as a clever orchestral joke which ends before it becomes tiresome.

Such flattering criticisms have been read of late in Continental papers concerning the compositions of the Danish composer August Enna, born at Nakschow in 1860, that considerable interest attached to the performance of his work entitled 'Märchen,' which was played for the first time in London on September 4. Although styled a symphonic poem, the composition is in reality a suite consisting of four distinct and independent movements, between which the usual pauses are made. The work opens with a *Lento maestoso* of grave and dignified character, which leads into the first subject of the *Allegro con brio*, distinguished by exuberance and impassioned expression. The second movement, *Andante lento*, might be described as a song of hope, the general suggestion of the music being that of confidence rather than melancholy. The *Scherzo*, if more commonplace than its companions, is bright and attractive in sentiment. The opening of the *Finale* possesses considerable solemnity, approaching that of a funeral march, and the principal

subject of the succeeding quick section has a certain weirdness which imparts character to the music.

The symphonic poem entitled 'St. George,' by Mr. George Dorlay—introduced to London on September 6—is programme music of an obvious character. It illustrates Schiller's ballad 'The fight with the dragon,' and the incidents related in the poem are easy to follow in the music. At the opening we have bustling passages to depict the excitement of the townspeople on the arrival of the victorious knight with the body of the slain monster. An *adagio* section represents the reproaches of the Superior to the knight for his having disobeyed the command not to approach the dragon's lair, and finally we have a return of the exultant mood of the opening to suggest the Superior's forgiveness of the knight's disobedience and his restoration to spiritual favour. The themes are bold, if at times commonplace, and their treatment and scoring show facility and knowledge of effect, but Mr. Dorlay's music is not of a high class.

Another work of descriptive character, but more artistic in design than the preceding, was a tone-poem, 'Ausfahrt und Schiffbruch' (Departure and shipwreck), by Herr Ernst Boehe, a composer who has not yet attained the honour of being included in musical dictionaries. It may be mentioned, therefore, that he was born in 1880 at Munich, where he studied under Ludwig Thuille and Prof. Schwarz. The tone-poem played for the first time in England on September 11, is the first of four 'Episodes from Odysseus's wanderings.' From a preface attached to the opening section we gather that the composer's intention is to illustrate the incidents which befel Ulysses immediately after the fall of Troy. The work begins with the delivery of the hero's theme, given out by the bass clarinet, bassoon and lower strings, which after eight bars glides into the anticipation of the subject associated with the hero's love for Penelope and his yearning for home. These, together with another theme expressive of hope and aspiration, form the principal material of the work, a background to which is provided by the rejoicings of the army as they prepare to embark for the homeward journey. The storm in which Ulysses is wrecked and made a wanderer provides a dramatic episode and is illustrated in a musical manner, the employment of the themes suggesting the emotional import of the storm rather than being a realistic portrayal of its turmoil. At the close the theme of the hero's yearning returns and forms the chief subject of the *Coda* which brings the work to a poetical close. The design is clear and the development of the subjects rational and picturesque, and although the orchestration at times shows the influence of Strauss, extravagances and exaggerations are avoided. The general sanity and poetic atmosphere of the work created such a favourable impression, that at the close the composer was called three times to the platform.

On September 13 the first performance in England was given of the *Entr'acte Symphonique* from Alfred Bruneau's opera 'Messidor,' produced in Paris in 1897. 'Messidor' is described as 'A poem of labour,' and its libretto, by Zola, is concerned with a rapacious capitalist who diverts a river to serve his own ends, irrespective of the misfortune he brings on others. The *Entr'acte* comes between the third and fourth acts, and is described by the composer as 'a fully developed prelude in a grave mood, which announces the theme of "Spring" that dominates the whole succeeding act.' This theme is of great melodic beauty; those of 'Water,' 'Love,' and of 'Toil' combined with it are also expressive; their treatment is most interesting, the scoring subtle and sonorous, and the entire movement one of great interest and charm.

Three interesting orchestral pieces, collectively styled a 'Symphonic Triptych,' by M. Jan Blockx, director of the Antwerp Conservatoire, were played for the first time in England on September 18. Severally entitled 'All Souls' Day,' 'Christmas Eve,' and 'Easter,' the pieces are described by the composer as impressions produced by these anniversaries of the church. M. Blockx has further explained his intentions by prefacing each movement with an indication of his outlook. The picture for All Souls' Day is as follows: 'Grey, dark, frosty sky, constant tolling of bells, during which the prayers of the devout are sent to Heaven.' Of the second movement he writes: 'In a stable at Bethlehem

The  
Mr. R.  
Coleridge,  
'Messiah'  
Tannhäuser  
Under  
Society V.  
Mendels  
The V.  
conducto

The C  
prospect  
announced  
grin,' and  
harmonic  
John Cull  
'Spectre'  
year give  
Mr. Henr  
Southern S  
under Mr.  
'Messiah'  
Union Ch  
Spohr's 'L  
Dumbart  
will again  
symphony  
Orchestral  
to a first hea  
Romance a  
the ballet m  
new overture  
A hopefu  
Glasgow Ba

the Christ Child sleeps bedded on straw. The shepherds celebrate with song the birth of the Saviour, and the poetic basis of 'Easter' is described as follows: 'The joy-bells greet the resurrection of the Christ, everywhere the voices of the believers mingle with the organ and the clanging of the bells in thankfulness and praise to the Almighty.' The first movement is somewhat lugubrious as well as melancholy in character, but the music is impressive and a remarkable feature of the scoring, which is rich and sonorous, is the clever and effective manner in which the lower tones of a grand pianoforte are employed in suggesting the resonance of the bells. The Christmas section, typically pastoral in character, is chiefly orchestrated with wood-wind. The brass is silent throughout the movement and the part-writing very independent. The *Finale* is heavily scored, and again very effective use is made of the lower tones of the pianoforte. The character of the music scarcely suggests to English ears the spiritual joys of Eastertide, but the work is not without interest. At the same concert were performed Bach's Suite for two oboes, bassoons and strings, and Rubinstein's Pianoforte concerto No. 4, in B minor, Op. 70, the solo part of which was played with conspicuous brilliancy by Miss Gertrude Meller.

Mr. Norman O'Neill is now favourably known to a considerable number of music-lovers as a clever and genial composer, and his overture 'In springtime' (Op. 21), introduced to Londoners on September 20, bears further witness to his imagination and craftsmanship. If the principal subject can scarcely be said to possess the freshness of spring, it is joyous and exuberant and is developed in an exhilarating and musically manner. The second subject suggests the romance to which the poets tell us the thoughts of the young man lightly turn at this period of the year, and it entwines itself closely with its more vigorous companion. Other themes are duly presented and all goes merrily as marriage bells until the work ends with an emphatic *Coda*.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society, under the direction of Mr. Riseley, have arranged to give performances of Coleridge-Taylor's 'Hilawatha,' Elgar's 'King Olaf,' 'Messiah,' and extracts from Wagner's 'Lohengrin' and 'Tannhäuser' at their four concerts during the season.

Under Mr. James Bending the North Bristol Choral Society have taken in hand Sullivan's 'Golden legend' and Mendelssohn's 'St. Paul.'

The Young Men's Christian Association (Mr. W. A. Barter, conductor), are rehearsing Berlioz's 'Childhood of Christ.'

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Choral and Orchestral Union have issued their prospectus for the coming season. The choral works announced for performance are, 'Elijah,' 'Messiah,' 'Lohengrin,' and Verdi's 'Requiem.' The Pollokshields Philharmonic Society—a choir doing capital work under Mr. John Cullen's experienced guidance—will take up Dvorák's 'Spectre's bride' as their principal work, and will as last year give a series of chamber concerts under the direction of Mr. Henri Verbruggen. The choirs of the Central and Southern Sections of the Young Men's Christian Association, under Mr. R. L. Reid, will devote their energies to the 'Messiah' and the 'Creation,' while the Sunday School Union Choir conducted by Mr. Alec Steven will essay Spohr's 'Last judgment.'

Dumbarton Choral Union (Mr. E. C. Owston, conductor) will again take up the 'Creation.' In addition to a symphony by Gade and a pianoforte concerto, the Cecilia Orchestral Society (conductor Mr. E. R. Joachim) will bring to a first hearing in Glasgow some smaller pieces, including the Romance and two dances from 'The Conqueror' (German), the ballet music from 'The two widows' (Smetana), and a new overture composed by the conductor.

A hopeful sign of the times is the formation of the Glasgow Bach Choir, to be conducted by Mr. J. M. Diack.

The new choir will study the Magnificat, 'Sleepers, wake' and 'Bide with us.' Mr. Learmont Drysdale has been appointed conductor of the Glasgow Select Choir, a position so long and so ably filled by Mr. J. Millar Craig.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

It is impossible to forecast the season's music in Liverpool without a keen sense of satisfaction. The Philharmonic Society will, as usual, give twelve concerts. Among the works to be performed are Beethoven's Choral symphony, Parry's 'Pied Piper of Hamelin,' the 'Creation' (Parts 1 and 2), Bach's cantata 'Phœbus and Pan,' the *Finale* to 'Die Meistersinger,' and Verdi's 'Requiem.' There will be also two special orchestral concerts. Dr. Cowen still remains conductor.

The Hallé Concert Society announces four concerts, conducted by Dr. Richter. As it is two seasons since Dr. Richter and his orchestra played in Liverpool, it goes without saying that the announcement has caused general interest.

Five 'ladies' concerts' will be given by the Orchestral Society, under the direction of Mr. Granville Bantock, and three 'gentlemen's concerts' by the same organization. Among the works set down for performance are Strauss's 'Ein Heldenleben,' Dvorák's symphonic poem 'Ein Heldenlied,' Bach's 'Brandenburg' concerto, César Franck's 'Symphonic Variations' for pianoforte, Granville Bantock's 'Sappho' prelude, Gluck's overture 'Iphigenia in Aulis,' Siebelius's second symphony, and incidental music to 'Pelles and Melisande,' and Paul Dukas' 'L'apprenti Sorcier,' the last three being given for the first time in Liverpool. Mr. Henry J. Wood will conduct a Brahms symphony towards the close of the season.

The Symphony Orchestra, which is composed chiefly of members of the Richter and Philharmonic Orchestras, warmly encouraged by its success last season, intends to give twelve concerts in the Sun Hall, under the direction of Mr. Vasco Akeroyd. The symphonies to be performed include Tchaikovsky's No. 4, Beethoven's C minor, Cowen's 'Scandinavian,' Schubert's 'Unfinished,' and Beethoven's 'Eroica.'

Mr. A. P. Mignot has arranged four Schiever Quartet concerts, which will be held at the Hardman Street Rooms. All serious music-lovers in this district will welcome this announcement and the opportunity it affords of wishing the distinguished enterprise a season of pronounced success.

As usual, the Societa Armonica will give three concerts in St. George's Hall, their programme to include Brahms's Symphony No. 4, Granville Bantock's new 'Sappho' prelude, Tchaikovsky's Violin concerto, and Dvorák's 'Symphonic Variations.'

Another Society to put forward an interesting scheme is the Liverpool Welsh Choral Union, whose energetic conductor is Mr. Harry Evans. This body of singers, which holds a high place in popular regard, will give Coleridge-Taylor's 'Hilawatha's wedding-feast' and 'The death of Minnehaha,' the 'Messiah,' and Bach's 'Passion.'

The West Kirby Choral Society, started some five years ago at the instance of Dr. W. B. Brierley, of West Kirby, having long outgrown its day of small things will give 'Elijah' at its second concert. The Hoylake Male-Voice Choir will also give several concerts, whilst an interesting programme is in process of completion by the secretary of the Birkenhead Glee and Madrigal Society.

The Fairfield Choral and Orchestral Society is to perform Mendelssohn's 'Hymn of Praise.'

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the winter season's work a beginning must be made with the eight concerts—limited to subscribers—of the Gentlemen's Concerts. The Hallé Orchestra will provide the band, and Dr. Hans Richter will again conduct. The committee of the Hallé Concerts Society—whose guarantors now number one hundred and eighty—has not yet issued its detailed prospectus; but it is understood that of the twenty concerts six will be choral and fourteen

orchestral. It is well, perhaps, that the number of choral concerts is reduced, for last year the choir had a too exacting task set before it. The choral works in rehearsal, under Mr. R. H. Wilson, are 'Messiah,' 'Elijah,' 'Dream of Gerontius,' Bach's Mass in B minor, 'Faust' (Berlioz), and Elgar's 'The Kingdom.' We are not likely to listen to any new orchestral epic, but Dr. Cowen's 'Scandinavian' symphony will have a place in the programmes: Dr. Richter will of course conduct.

This is, according to date, the jubilee year of the Hallé concerts; but—possibly because there was a break in the series during the season 1860-61—there does not appear to be any present design to commemorate the event. Mr. Brand Lane, however, seems trying to make his series of popular subscription concerts generously celebrational of his twenty-five years of musical effort in the city. The first of the eight concerts is to be given on October 27, and Mr. Lane furnishes for it a list of vocal and instrumental principals, in addition to his own Philharmonic choir, that looks phenomenally lavish even in these modern days of musical bounty. The oratorio of 'Samson' is to be performed at the second concert. Our youngest offspring of Apollo, the Promenade Smoking Concerts—no one promenades!—established last season by the enterprise of members of the Hallé Orchestra, has been encouraged to renew its appearances, again under the conductorship of Mr. S. Speelman. A series of ten concerts will be given, and the band will again number about fifty performers. The instrumental selections will constitute a strong, worthy, and interesting feature in the promised programmes, although the names of British composers to appear in the list are those only of Dr. Cowen and Mr. Edward German. A suite by Sibelius will be played for the first time in Manchester, and we may hope to hear the new concerto written by our clever young pianist and composer, Mr. Edward Isaacs.

The Brodsky Quartet Concerts, six in number, will be resumed, and Dr. Brodsky, Mr. Rawdon Briggs, Mr. S. Speelman and Mr. Carl Fuchs will once more comprise the accomplished Quartet. The concerts at the Schiller-Anstalt, four in number, under the direction of Mr. Carl Fuchs, remind us how much the history and progress of music in Manchester have been impelled and determined by the Teutonic element which pervades the commercial life of this city more than that of any other that could be named. The Vocal Society—with Dr. Henry Watson still faithful to the directorate—is entering upon its fortieth season. It will continue to make representative a distinct branch of the musical art, and to provide opportunity and scope for the best of our vocal talent to exercise itself in public. Mr. Cross's series of weekly popular concerts will be resumed on October 20, and Mr. Cross announces the re-establishment of his large singing classes (both notations), which were discontinued some few years ago. To this record must be added the work of at least two of the many amateur and private musical organizations that begirt the city and have their harmonious life within it—the Gentlemen's Glee Club and the Beethoven Society. The former, under the conductorship of Dr. Henry Watson, flourishes greatly at the end of seventy-six years of history. The latter, the principal of our amateur orchestral societies, has its orchestra of about eighty performers still under the direction of Mr. E. Gordon Cockrell. Dr. Pyne's weekly organ recitals at the Town Hall are being eagerly anticipated by a host of amateurs, as well as by the general public. Mr. Max Mayer's chamber concerts will again add a personal as well as distinctly artistic interest to the complete scheme of our annual feast of music, which bids fair to equal in character the best of its predecessors.

#### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The chief item of interest in local choral circles has been the first visit of Dr. Coward to undertake his new duties as conductor of the Newcastle and Gateshead Choral Union, in succession to Mr. J. M. Preston. The programme for the season comprises Brahms's 'Requiem,' Mendelssohn's 'Midsummer night's dream' music, 'Messiah' and 'Elijah.'

The Amateur Vocal Society is rehearsing Handel's 'Acis and Galatea,' which has not been heard here for some time, and the Philharmonic Society will present Haydn's 'Seasons.'

Mr. Edgar Bainton, the new conductor of the Postal Telegraph Choral Society, proposes an energetic and interesting season by his selection of Bach's Church Cantata 'O Light everlasting,' Parry's 'Blest pair of sirens,' Stanford's 'Revenge,' and Dvorák's 'Spectre's bride.'

The lecture course of the Literary and Philosophical Society includes no fewer than four evenings devoted to music: Mr. W. H. Hadow, on 'Opera in the 18th century'; Mr. R. R. Terry, on 'Forgotten English composers'; Mr. J. E. Jeffries (organist of Newcastle Cathedral), on 'Bach,' and the latter gentleman will also conduct a performance of Mendelssohn's 'Antigone.'

The Newcastle and District Teachers' Musical Society is rehearsing Schubert's 'Mass in F,' and the Students' Choral Society at the Armstrong College will study Mozart's 'Requiem.'

The North Shields Orchestral Society will attack no fewer than three symphonies—Mozart in E flat, Schumann in B flat, and Stanford's 'Irish'—besides overtures and suites.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Only a few of the prospectuses for the ensuing season are at present available, but judging from those to hand it will be as busy as ever.

The Nottingham Sacred Harmonic Society, under the direction of Mr. Allen Gill, has selected Wagner's 'Flying Dutchman' for its first concert, to be followed by Handel's 'Acis and Galatea' and Gounod's 'Redemption.'

The City Orchestral Concerts will give their usual two performances, with Beethoven's fifth and Tchaikovsky's Pathetic symphonies as the chief features.

A Choral Union is being promoted by the City Education Committee for the students of the evening schools, under the conductorship of Mr. Arthur Richards, and Gade's 'Erl King's daughter' has been selected for performance.

Miss Cantelo will commence the tenth season of her chamber concerts on November 13, for which she has engaged the Brodsky Quartet for each of the three concerts of the season.

At Boston, Mr. G. H. Gregory's Choral Class is studying Parry's 'Pied Piper of Hamelin'; the Kirton and Swineshead Choral Societies will prepare Bennett's 'May Queen,' and the Leicester New Choral Society, under Mr. Hancock's direction, proposes to give Handel's 'Jephtha,' Smart's 'Bride of Dunkerron' and Elgar's 'Banner of St. George.'

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A final rehearsal of the party of 300 chorists from Sheffield and Leeds, announced to visit Rhineland during the last week in September, took place in the Albert Hall, Sheffield, on September 13. Dr. Coward had made great exertions to train the forces up to his own exacting standard, and the results justified his hopes and labours. The 'Dream of Gerontius,' 'Messiah,' Weelkes's madrigal 'As Vesta was descending,' and choruses by Macfarren, Fanning, Elgar and Parry (the *Finale* to Act I of 'Judith') formed a programme well designed to exemplify the quality of Yorkshire choralism to the critical audiences of Düsseldorf, Cologne and Frankfurt.

A conference of choirmasters, schoolmasters, and music teachers was held at Firth Hall on September 14, 15, and 17. Lantern lectures were given by Mr. J. S. Curwen on 'The story of Tonic sol-fa,' and by Mr. L. C. Venables on 'How does Tonic sol-fa help choirmasters.' Papers were read by Mr. J. Ibbetson on 'Music in schools'; Mr. J. H. Parkes on 'The violin class in the elementary school'; Mr. Frank Kidson (of Leeds) on 'Yorkshire folk-songs'; Miss Eleanor Coward on 'The common faults of solo-singing'; Mr. J. A. Rodgers on 'The training and management of volunteer choirs'; Mr. T. Duffell on

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'Amateur operatic experiences'; and Mr. John Graham on 'Competitive festivals and what they are doing for music.' The chairmen were Mr. Lawrence Chadwick, Dr. Arthur Somervell, Dr. Coward, and the Bishop of Sheffield.

The choral and orchestral societies have resumed their activities—mainly confined to rehearsals at present—and we are promised an interesting season. The most important event will be the performance, for the first time in the city, of Elgar's 'The Apostles,' to be given by the Sheffield Amateur Musical Society. The concert is fixed for December 18, and Mr. Henry J. Wood will conduct.

The Sheffield Musical Union promises Berlioz's 'Faust,' of which Dr. Coward may be relied upon to give a picturesque performance, and 'Israel in Egypt,' a work well suited to this powerful chorus. An engagement to sing in Beethoven's Choral Symphony at Queen's Hall, under Dr. Richter, is also among the Union's fixtures.

The Sheffield Choral Union is unfortunately in difficulties. A series of excellent concerts having resulted in heavy financial losses, the Society will at present be continued as a vocal class for the rehearsal only of choral works. Bach's 'St. Matthew' Passion will be the first work studied.

The Walkley Musical Society (Mr. H. Brown, conductor), announces 'St. Paul' and Cliffe's 'Ode to the North-east wind,' and the Rotherham Choral Society (Mr. T. Brameld, conductor) Bach's 'Christmas' Oratorio and 'Elijah.'

The Chapeltown Sacred Harmonic Society (Mr. T. Bool, conductor) will perform Bach's 'Abide with us,' Spohr's 'Last judgment,' and Mendelssohn's '13th Psalm.'

## Foreign Notes.

### BERLIN.

At the Theater des Westens, an Italian children's operatic company has given performances of Rossini's 'Barber of Seville' and been applauded by the thoughtless crowds who do not object to hearing a masterpiece ruined by juvenile singers of from nine to fifteen years of age. The music was of course transposed almost throughout, and the effect of these much-worn childish voices was painful. The prima-donna of the company is a fifteen-year-old girl, L. Levi, who has a good voice and displays decided histrionic gifts.—Carl Goldmark's opera 'The cricket on the hearth' has been revived at the New Royal Opera Theatre. Thanks to the charm of its graceful and beautifully-scored music, no less than to a very excellent performance under Dr. E. Kunwald, the work met with a very friendly reception.—Having been unsuccessful in obtaining his discharge from the post of Royal Kapellmeister, Herr Felix von Weingartner will conduct the coming season of the Royal Orchestra's symphony concerts as before.—Richard Strauss has begun the composition of another opera, entitled 'Elektra,' after a poem by Hugo von Hoffmannsthal.

### COLOGNE.

'Gunlid,' the music-drama which Peter Cornelius left unfinished, has been completed, from the master's sketches, by Herr Wilhelm von Baussnern, and will be produced at the Municipal Theatre during the coming season.

### ELBERFELD.

Mr. Albert Coates, of the Leipzig Municipal Theatre, has been chosen as chief conductor at the Elberfeld Theatre.

### HAMBURG.

Grétry's almost forgotten opera 'The two misers' is announced for performance at the Municipal Theatre during the autumn season. A 'new version' by Richard Kleinmichel will be used.

### LEIPZIG.

Auber's masterpiece, 'La muette de Portici,' which had not been heard here for a number of years, was revived on August 19. The brilliant work was warmly received, though the performance left something to be desired.

### MILAN.

Strauss's 'Salome' has been accepted for performance at La Scala Theatre. Signor Toscanini will conduct the work, which the director of La Scala Theatre, Signor Giulio Gatti-Casazza, heard—and admired—in Cologne during the summer festival week.

### PARIS.

The announcement is made that 'Vakula, the smith,' a forgotten opera by Tchaikovsky, will be produced by the Opera Comique during the coming season. The work, which was written before 'Eugene Onegin,' obtained the prize of 1,000 roubles at some competition, but failed to satisfy the audience at its production. The libretto, based on a fairy tale by Gogol, is said to have been the cause of the fiasco, but it is hoped that after a thorough overhauling it may pass muster before a Parisian audience, especially as the music contains great beauties.

### PESARO.

Signor Mascagni has won his much discussed action against the Liceo Rossini. His dismissal has been declared unjustifiable, and he has been awarded the right to claim damages for wrongful dismissal.

The following are some of the works selected by various musical Societies in London and the suburbs for performance during the winter of 1906-7:

*Royal Choral Society* (conductor Sir Frederick Bridge)—Messiah, Elijah, Hiawatha, Alexander's Feast, Pied piper of Hamelin (Parry), Dream of Gerontius, and The Kingdom.

*London Choral Society* (conductor Mr. Arthur Fagge)—The Kingdom, Paradise Lost (Bossi)—first performance in England, Faust (Berlioz), Requiem (Brahms), Samson and Delilah, and The blessed Damosel (Dalhousie Young).

*Central London Choral Society* (conductor Mr. David J. Thomas)—Hymn of Praise, May-Day, By Babylon's wave (Gounod), and Lord Ullin's daughter (Jackson).

*South London Choral Association* (conductor Mr. Leonard C. Venables)—Creation (parts 1 and 2), First Walpurgis Night, Flag of England, Lay of the last minstrel (MacCunn), and John Gilpin (Cowen).

*Bermundsey Settlement Choral and Orchestra Union* (conductor Mr. John E. Borland)—Creation (parts 1 and 2), Blest pair of Sirens, Lord Ullin's daughter, Caractacus, Pied piper of Hamelin (Parry).

*Bromley Choral Society* (conductor Mr. Frederic Fertil)—Elijah and The ancient mariner (Barnett).

*East Finchley and Muswell Hill Musical Society* (conductor Mr. George R. Ceiley)—Creation, Banner of St. George, and Pied piper of Hamelin (Parry).

*Hither Green Choral and Orchestra Society* (conductor Mr. John E. Borland)—Messiah, Athalie, Hiawatha's wedding-feast.

*Stroud Green Choral Association* (conductor Mr. H. J. Timothy)—Pied piper of Hamelin (Parry), and John Gilpin (Cowen).

The Southport Musical Festival is to be held on October 24, 25, and 26, under the general conductorship of Dr. Henry Coward. The choral works to be performed are: Elijah, Ode to the north-east wind (Cliffe), Pied piper of Hamelin (Parry) and the Dream of Gerontius—the last two works under the direction of their respective composers, and Mr. Coleridge-Taylor will conduct his Symphonic variations on an African air. Mr. Arthur Speed is the chorus-master and Mr. R. G. Rothwell will preside at the organ.

A veteran musical enthusiast, Dr. Astley, J.P., the venerable President of the Dover Choral Union, presided on September 10 at the annual meeting of that Society, of which Mr. H. J. Taylor is conductor. Although ninety-five years old, Dr. Astley is as keen in musical matters as he has ever been.

The Rev. E. Capel Cure will deliver a course of twelve lectures—in connection with the Cambridge University local lectures—at Exeter during the coming winter, his subject being 'The history and structure of musical form.'

Mr. John Francis Barnett has written a volume of reminiscences which will shortly be published by Messrs. Hodder & Stoughton.

*Erratum.* September issue, p. 601, col. 2, line 22 from the bottom: for '1870,' read '1860.'

## Answers to Correspondents.

**STUDENT.**—J. L. Hatton's fine song 'To Anthea' was probably composed during his first sojourn in America, 1848-1850. It forms No. 4 of nineteen 'Songs and other poems by Herrick, Ben Jonson, and Sedley,' the preface to which is dated 'London, August, 1850.' An interesting letter which Hatton wrote from Hastings, U.S.A., on June 14, 1849, describes a non-catch fishing excursion in which he took part—'a worm at one end, and a fool at the other,' to use his own words. After mentioning his loneliness, he goes on to say: 'But I have a pianoforte and can amuse myself with writing songs from old Herrick's poetry. I shall have a goodly stock of them when I return.' No one will deny that 'To Anthea' was a good catch in those Herrickian waters, and that Hatton 'amused' himself to the best advantage in a line more congenial to him than fishing. For further particulars see *THE MUSICAL TIMES*, September, 1899, p. 613. 'To Anthea' was originally set to music in John Playford's 'Treasury of music,' and there entitled 'Love's votary.' The composer was Henry Lawes, and as the above book appeared in 1669, the setting was published during Herrick's lifetime. Hatton may, or may not, have been aware of this fact.

**E. A. M.**—Beethoven's symphonies are analysed by Sir George Grove in his 'Beethoven and his nine symphonies' (Novello). An analysis, also by Sir George Grove, of Mozart's Symphony in C appeared in *THE MUSICAL TIMES* of January, 1906. Analyses of several of Haydn's and Mozart's pianoforte sonatas are to be found in H. C. Banister's 'Lectures on musical analysis' (George Bell & Sons) and Ridley Prentice's 'The Musician: a guide for pianoforte students,' six books (Swan Sonnenschein & Co.).

**KIRCHNER.**—No one publisher issues a complete edition of Kirchner's compositions. Mr. Dannreuther, in Grove's 'Dictionary of music and musicians,' says that they number about 100. Riemann's 'Dictionary of music' purports to give a complete list, but it is without publishers' names. Many of the compositions are referred to in a pamphlet entitled 'Theodor Kirchner, Ein biographisch-kritischer Essay' by A. Niggli (Leipzig: Gebrüder Hug).

**H. R. C.**—A list of books on Greek music will be found at the end of the article on 'Greek music' in the new edition of Grove's 'Dictionary of music and musicians' (vol. 2). See also Hugo Riemann's 'Handbuch der Musikgeschichte' (1904), and the chapter on 'Greek music' in the 'Oxford history of music' (Polyphonic Period, vol. 1). We do not know of any book that specially treats of Roman music.

**PIANOLA.**—Paladilhe's 'Mandolinata' is marked to be played (on the pianoforte) dotted crotchet = 108. There fore, if the speed marked for the pianolaist is 'very slow all through' there is evidently a mistake somewhere. Perhaps the mechanism (of the pianola) is of the *andante* species, and therefore objects to be hurried.

**ENVOIUS.**—'What solos suitable for playing at concerts would you advise me to learn?' is too portentous a question to answer in this column. That you are 'anxious to play them from memory' is a laudable ambition on your part which will doubtless not make you 'envious' of others less gifted.

**BARITONE.**—(1) An edition of Rossini's 'Largo al factotum' in the key of B flat is published abroad and can be procured. (2) Lady Macfarren's English translations of Schumann's songs can be recommended. They are published at popular prices. (3) Why not get the two songs from 'Zampa' and 'Traviata' transposed?

**J. P. H.**—(1) A portrait of Beethoven appeared as a supplement to *THE MUSICAL TIMES* of January, 1901. (2) As the new edition of Grove's 'Dictionary of music and musicians' is issued at the rate of one volume per annum, the work will probably be completed by the end of 1908.

**NEWLYN.**—In order to get your Waltz, March, and Violin solo published, your best plan will be to submit them to a music publisher. He will relieve you of all responsibility of copyrighting the pieces—that is, provided he be disposed to acquire the copyright. There's the rub!

**N. M. M.**—The book on Wagner referred to in our September issue (p. 606) is to be obtained of Mr. Quaritch, Piccadilly, price £50—not shillings!

**J. S.**—The two dots forming part of the bass clef indicate that the line between the dots is that on which the clef note (F) is placed. The F clef is the oldest clef, its use extends back to the 10th century.

**OBOE.**—Messrs. Novello will, upon application, send you a classified catalogue of School Music, also a selection of School Songs on approval.

**MAC.**—An inquest was held and the interment took place, but the place of burial is not generally known.

**E. J. S.**—We can only suggest that you should advertise.

**MAGNE.**—As in speech, not the broad A (Abraham).

The first performance of Elgar's 'The Apostles' in Australia was given by the Melbourne Philharmonic Society in the Town Hall on August 14, before an audience which completely filled the Hall and which heard the work with reverent attention and appreciation. The Society was fortunate in securing the services of Mr. Edwin H. Lemare, whose skill and experience was of great value at the organ, and of Mr. Andrew Black as the exponent of the part of Judas, the other vocalists being Miss Lilian Reid, Mr. and Madame Gregor Wood, Mr. Horace Stevens, and Mr. A. C. Bottoms. Every credit is due to the Society for its enterprise in producing so important a work, and to Mr. George A. Peake for his enthusiastic labours in the preparation of the choir and orchestra.

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Four-part Song: 'A song of Autumn.' By Percy Buck 661

TWO Extra Supplements are given with this number:

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2. Four-part Song: 'Come to me, gentle sleep.' By Frederic H. Cowen.

## SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 1, Berners Street, London, W.

NOT LATER than Tuesday, October 23.

## DURING THE LAST MONTH.

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### PRESS NOTICES.

#### THE DUNDEE ADVERTISER (August 6, 1906).

There is one branch of psalmody, however, which has been much neglected in all the Scottish Churches—that of chanting. Indeed, it seems that the art of chanting was lost by the Protestants at the Reformation, and is only now beginning to show signs of revival. This resuscitation would be accelerated if conductors of Scottish psalmody could be induced to use an excellent little book published by Messrs. Novello & Co., Ltd., London, entitled "One Hundred Psalms (Bible Version) and the Canticles, pointed for Chanting." The editor, Mr. F. G. Edwards, has had much practical experience, and gives some valuable hints as to the best methods to be adopted in chanting; and has made an excellent selection of ancient and modern chants.

#### THE ABERDEEN FREE PRESS (July 23, 1906).

The Psalms most generally in use have been selected, and following these are the Canticles—all pointed and assigned to appropriate chants. The editor, bearing in mind the maxim that "good chanting should be good declamation joined to a musical intonation," has adopted a system of pointing that is at once simple and natural. . . . The chants are admirably selected for the purpose intended. They mostly all possess melodic interest, and are free from harmonic complications, while their compass, and in particular the reciting notes, has been arranged to suit medium voices. The book makes congregational singing not only possible but simple.

#### CHRISTIAN WORLD (September 13, 1906).

"One Hundred Psalms (Bible Version)" is the title of a work just issued by Messrs. Novello, which has been edited by Mr. F. G. Edwards. Evidently the publishers think that there is a future for chanting in the Free Churches. The editor's directions in the preface concerning the troublesome reciting tone are admirable. It is to be hoped that they will be heeded. The Anglican chant is a compromise between unmeasured music, and it is full of traps. Hurry, gabble, and false accents are common. Where is really perfect chanting to be heard? The chants are well chosen from sources old and new, and in deciding what psalms to include the editor has had the help of Dr. Monro Gibson. The type of the words is delightfully large and clear.

#### WESTERN DAILY PRESS (July 30, 1906).

The aim has been to select such chants as are singable, and with some old favourites are combined new ones by Messrs. Josiah Booth, Alfred Hollins, J. H. Maunder, and John E. West. The book is certain to be appreciated, and the carefulness manifested by Mr. Edwards in his other contributions is also shown in this effort.

#### MUSICAL JOURNAL (September, 1906).

The pointing has been carefully done; it is simple and helpful to congregational singing.

*Staff Notation Edition, price 2s. ; Tonic Sol-fa Notation Edition, price 2s.*

*Words Only Edition, price 9d.*

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906.

## LIFT UP YOUR HEARTS

A SACRED SYMPHONY, IN F

FOR  
BASS SOLO, CHORUS AND ORCHESTRA

COMPOSED BY

H. WALFORD DAVIES.

(Op. 20.)

Price Two Shillings and Sixpence.

Full Score and Orchestral parts in the Press.

## THE TIMES.

It is very interesting, apart from its intrinsic beauty, which is great, to see how closely the classical form has been preserved. . . . The first movement, which is introduced by a bass soloist and choir, in the words, "The glorious majesty of the Lord shall endure for ever," is a very original and finely developed *Allegro*, which only departs from the usual structural pattern at the close, when a dialogue between a violin and violoncello solo leads into the most charming movement of the work, an *Allegretto amabile* standing in the place of symphonic *Scherzo*. Its main melody is exquisitely suave, and a certain sedate graciousness calls up the image of some beautiful character. . . . The three "sayings" of Jesus chosen are such as point most distinctly to the essential part of Christian doctrine, since it is only through acceptance of these that the soul can be placed in the right attitude for the great ascription of praise which concludes the work and gives it its title, "Lift up your hearts." Here all is of the finest quality, from the bass "intonation" as it might be called, set to a plain-song melody from Marbecke, and the splendid chorus "Holy, Holy, Holy," the theme of which is taken from the same source. Technically this number is a set of variations more or less in Chaconne form, but the analogy is not pressed too closely, and with all the resources of his great contrapuntal skill, his strongly individual kind of harmonization, and the beautiful reverence and spirituality which were manifested in "Everyman," the composer reaches something very like sublimity.

## DAILY CHRONICLE.

The novelty proved to be an attractive composition, with some fine opportunities for the chorus and many exceedingly charming orchestral passages. No applause, of course, was permitted, but the crowded audience listened with the deepest interest to Dr. Davies's beautiful numbers. It is not difficult to predict a great success for this clever work. It opens with the declaration for the bass soloist and chorus that "The glorious majesty of the Lord shall endure for ever." This is followed by a long movement for the orchestra. Next comes a *sonore* soliloquy for the soloist, the words of which are taken from Ecclesiastes, the singer being supposed to be contemplating rather than sharing the human lot. The *Finale* consists of a setting of the *Sursum Corda* and Sanctus, the chorus work being of a plain-song character.

## THE TRIBUNE.

The work is earnest, and there is enough in the music to remind us that the composer is a church organist, also enough to show that he is well aware of the changes which have come over the art of music—a spirit of freedom in the matter of harmonic progressions, and especially of form. The first movement, an *Allegro energico*, in which various themes are exposed and to a certain extent discussed, follows to a large extent ordinary symphonic form. It leads without break to an *Allegretto amabile*, softness and sweetness being the prevailing features of the movement, which, as a contrast to the preceding one, is decidedly effective. The solo for the bass voice, entitled "Soliloquy," ends with a semi-chorus, while in the *Largo espressivo* are heard "Three Sayings of Jesus." The final chorus of praise is mostly concerned with the "Holy, Holy, Holy, Lord God of Hosts," in which the old plain-song version of the Sanctus is used.

## YORKSHIRE POST.

Though the structure of the work may in its broad lines be referred to precedent, there is still ample scope left for individual treatment, and the music abounds in interesting and individual touches, so numerous and often so subtle that a very close acquaintance will be necessary to enable one to discover them all. . . . The first *Allegro* is founded on themes of great nobility, and here the composer reminds one of Brahms, not only in the general character of his music, but also in his power of welding fine details into a big and harmoniously conceived whole. The *Allegretto*, again, is charming, thoroughly genial and simple, without a trace of triviality, and combining conflicting rhythms without any suspicion of artificiality. . . . The Sanctus is most happy in conception, and the series of variations to which it gives rise suggests an endless Alleluia, and fit in perfectly with the general design. Altogether the work is original in design and full of interest.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906,

AND SANG BY MR. JOHN COATES.

THREE ELIZABETHAN  
PASTORALS

1. AN IDYLL.
2. AMONGST THE WILLOWS.
3. THE MORRIS DANCE.

COMPOSED BY

A. HERBERT BREWER.

Price, each, Two Shillings.

Full Score and Orchestral parts, MS.

## THE TIMES.

Dr. Brewer was represented by "Three Elizabethan Pastorals," sung by Mr. John Coates with such admirable effect that the last had to be repeated. This, a description of a Morris dance, is an enchanting picture of a country merry-making, set to some excellent anonymous words, which are probably old. "An Idyll" and "Amongst the Willows" are also beautiful in a more romantic vein, and the three songs are as good in their way as anything the composer has done. They are sure to become widely popular wherever bright songs with orchestral accompaniment are required.

## DAILY TELEGRAPH.

In these little pieces, composed for tenor voice and orchestra, Dr. Brewer has opened up fresh ground, and shown a pretty talent for imitating the antique. The lyrics, by an old and anonymous author, are quaint and characteristic, while the music happily reflects their spirit and adapts itself to their form. All are charming, but the one most in favour this evening was "The Morris Dance," a very sprightly effusion which, encoored at rehearsal, had to be repeated this evening.

## MORNING POST.

Delicate and pleasing vocal pieces, which imparted a welcome lightness to the programme. They were sung by Mr. John Coates. The first, "An Idyll," proved the best in design, though the last won so much approval as to necessitate its repetition.

## PALL MALL GAZETTE.

Mr. John Coates sang three Elizabethan Pastorals by Dr. Brewer, composed for this Festival and conducted by the composer. Dr. Brewer has exactly hit off the sense of sixteenth-century music, and the Idyll which begins the series is exceedingly pretty, and was sung beautifully. Perhaps the best of the three was the "Morris Dance."

## THE ATHENÆUM.

The first two of "Three Elizabethan Pastorals," composed by Dr. Herbert Brewer, are dainty, but the third, "The Morris Dance," is specially characteristic, and the accompaniment has been cleverly scored.

## THE YORKSHIRE POST.

Dr. Brewer contributed a set of "Three Elizabethan Pastorals," entitled respectively "An Idyll," "Amongst the Willows," and "The Morris Dance." The quaint words, culled from a collection of Elizabethan lyrics, have suggested music whose lightness and fancy happily reflect their character. All three have genuine charm, but the daintiness of the quaint "Morris Dance," if not matchless, could not easily be matched for its daintiness and quaint humour, which, admirably interpreted by Mr. John Coates, so exhilarated the audience that a repetition was inevitable.

## THE MANCHESTER GUARDIAN.

"Three Elizabethan Pastorals," from the pen of Mr. A. Herbert Brewer, were sung by Mr. John Coates. They are also well-written pieces. The last of the three, a Morris Dance, is very effective. Mr. Brewer evidently knows how to write for the orchestra.

## SHEFFIELD DAILY TELEGRAPH.

A trio of dainty Elizabethan Pastorals by Dr. Herbert Brewer is clever and charming. The first, entitled "An Idyll," has a quiet lyrical grace. The last, "The Morris Dance," is riotously spirited, and was encoored.

## HEREFORD TIMES.

"Three Elizabethan Pastorals," written for the Festival by Dr. Herbert Brewer, proved very attractive, and were much appreciated. They are light in character, but quite charming in their picturesque and dainty treatment. "The Morris Dance" is the most striking of the three, as there is real fibre and character in it, the quaint dance being charmingly treated both vocally and instrumentally.

## GLOUCESTER JOURNAL.

Mr. Brewer made a distinct hit with his three songs. They are bright, tuneful, and at the same time scholarly. . . . Of the three songs "The Morris Dance" aroused the greatest enthusiasm on the part of the audience, though that might well have been because admiration had been pent up till the trio was completed.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE PHILHARMONIC SOCIETY'S CONCERT, JUNE 14, 1906.

# SYMPHONIC VARIATIONS ON AN AFRICAN AIR

BY

S. COLERIDGE-TAYLOR.

*Full Score and Wind Parts, MS. String Parts (5), 7s.**Arrangement for Pianoforte Solo, 2s. 6d.*

## THE TIMES.

Mr. S. Coleridge-Taylor has built a set of beautiful and most interesting orchestral variations on the theme of a negro song or hymn, beginning "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, beautifully scored, and original in design.

## DAILY TELEGRAPH.

The composer of "Hiawatha" gives us on the present occasion a set of Symphonic Variations on a negro tune which is said to be familiar in America under the title "I'm troubled in mind." The melody in question is characteristic in form and rhythm, and Mr. Coleridge-Taylor makes play with it in his own picturesque fashion. . . . It has enough of barbaric suggestion, while both in the handling of the theme and the general orchestral current of the piece there is no want of variety. . . . The new Variations were well, even brilliantly, played; and the audience, in accordance with Philharmonic traditions, greeted them with quite a burst of enthusiasm.

## STANDARD.

"Symphonic Variations on a Negro Air," by Mr. Coleridge-Taylor, is a work based on a bold theme, which is a real negro melody, and developed with clever orchestration. Effective use is made of the brass and woodwind, especially in the section where the theme assumes a march character. The composer, who conducted, obtained a vigorous rendering of his interesting work.

## DAILY GRAPHIC.

Mr. Coleridge-Taylor's brilliant talent for orchestral writing is well known, but it has never served him better than in this case. His variations show remarkable freshness and originality of design, and they are scored with an astonishing command of the secrets of tone-colour. At times the influence of Dvorák, particularly in his "New World" vein, is to be traced in the work, but there is no suggestion of anything like plagiarism, and Mr. Coleridge-Taylor is to be congratulated upon having produced a work which deserves to take a definite place in the modern orchestral repertory.

## EVENING STANDARD.

Mr. Coleridge-Taylor's "Orchestral Variations on an African Theme" has a genuine negro melody for its chief theme, which is developed with much ingenuity and varied orchestral colour characteristic of the composer's style. It is an effective work which ought to become popular.

## MORNING POST.

The work heard for the first time last evening is one of the most striking he has as yet written. The title is perhaps a little misleading. Announced in one place as "Orchestral variations on an African theme," it is styled in another "Symphonic variations on a negro air." The word rhapsody would, however, be more suitable to describe the very brilliant orchestral piece the composer has constructed upon a theme which, we are told in the excellent analytical notes by Messrs. F. Gilbert Webb and Edgar F. Jacques, is known in America under the title of "I'm troubled in mind." There is nothing dry or scholastic in Mr. Coleridge-Taylor's treatment of this theme, which undergoes many and varied transformations at his hands. The scoring is admirable throughout and the work is instinct with life and vigour. Under the composer's spirited direction the piece received an excellent interpretation and was evidently greatly appreciated.

## DAILY NEWS.

Mr. Coleridge-Taylor's "Symphonic Variations on a Negro Air" has his characteristic picturesqueness and fervour. There is real pulse in his music. . . . It contains some good melodic material, and works up to an imposing climax.

## GLOBE.

His "Orchestral Fantasia on a Negro Melody" is quite in his old vein. The air itself is both quaint and beautiful, and in his treatment of it he has not only employed all the resources of modern art, but he has also succeeded in preserving its character with singular skill, and the Fantasia is as interesting and effective a piece of work as he has given us for some time.

## PALL MALL GAZETTE.

The work is one of haunting beauty, built as it is upon a pathetic negro melody which runs throughout like a golden thread. Certain works by Mr. Coleridge-Taylor which have followed his ever popular "Hiawatha" have not completely commended themselves to our critical judgment; but here his old, fine inspiration seems to have returned to him, and he treats his subject not only in a finely melodic but also in a finely artistic manner. He worked the whole composition up very gradually, but very emotionally, to a fine artistic finish.

## THE GUARDIAN.

The theme chosen by Mr. Coleridge-Taylor is a characteristically melancholy negro melody that does not at the outset appear very promising as the basis of modern variations. But the composer handles it with such spirit and resource, and adorns it with such a wealth of picturesque orchestration that the interest of the work never flags. The most attractive section is that which stands for the slow movement in the symphonic scheme, a passage of rich glowing melody, treated with much polyphonic ingenuity.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906.

# THE SOUL'S RANSOM

## A PSALM OF THE POOR

(SINFONIA SACRA)

FOR

SOPRANO AND BASS SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

String Parts (*in the Press*) : Full Score and Wind Parts, MS.

### THE TIMES.

The instrumental introduction is most impressive, and finely scored; the fine chorus into which it leads, "Who can number the sands of the sea?" is but the first of a series of noble choral numbers such as the composer knows so well how to write. The passage "The word of the Lord most high" is worked to a fine fugal climax. After the first bass solo, another exceedingly beautiful chorus, "We look for light," carries us to the soprano solo, "Why are ye so fearful?" in the course of which several of the Beatitudes are uttered by the single voice and commented on by the chorus. This is grateful to the singer and of lovely effect. The next section is an almost dramatic version of Ezekiel's vision of the valley of dry bones, and this again is worked up to a vigorous climax with great imaginative skill. The beautiful soprano solo, "The people that walked in darkness," leads to the final chorus, "See now ye that love the light," set to words that we may guess to be the composer's own, so manly is their swing and so fine their feeling.

### DAILY TELEGRAPH.

Sir Hubert Parry, apart from a somewhat lengthy orchestral introduction, proceeds in the fashion of modern oratorio, modifying it, however, by giving the orchestra more than usual prominence and significance. . . . After a slow and serious introduction, the chorus utters a number of aphorisms concerning wisdom in the manner, if not in the language, of Ecclesiastical. Following this, the bass soloist carries the discourse further, enlarging upon the vanity of riches and the fate of the fool. The chorus answer that "they who look for light see only darkness. We grope for the wall like the blind; yea, we grope as those who have no eyes." At this point the voice, soprano, of a Spirit is heard proclaiming the blessedness of the poor, since theirs is the Kingdom of Heaven. The chorus recognise the Spirit that quickens, and the solo utters some of the Beatitudes, each of which evokes an appropriate comment from the people, who finally decide "It is the Spirit that beareth witness, because the Spirit is truth." The bass soloist, now impersonating the Prophet of the valley of dry bones and having the help of the chorus, illustrates the change from darkness and death to light and life by telling once more his marvellous tale, after which he repeats the Divine promise of renewed life for Israel. The rest is joy and thanksgiving, expressed by a soprano solo and final chorus. The high purport of this "book" cannot be denied, nor can one refuse to see in the work a sermon which, enforced by the power of music, may bring comfort to the poor and those who are cast down.

### MORNING POST.

The music made a profound impression. The score contains evidence of all the sound musicianship associated with the name of the composer, and many sections are of marked originality and individuality. Sir Hubert Parry occasionally speaks in terms somewhat foreign to his past utterances, but they serve to accentuate the ability shown in the Sinfonia, a work which by its form and execution is calculated not only to sustain the composer's reputation, but to augment it. The form is unconventional and thoroughly modern, but in its execution the composer has never departed from either his customary melodiousness or grace, and the work offers a striking example of the possibility of writing modern music that is neither ugly nor involved. There is much tender expressiveness in the musical setting of the three Beatitudes, all of which close in the same beautiful manner with the entry of the chorus. These sections without doubt form some of the best music Sir Hubert Parry has yet written. . . . The choruses contain many effective passages, and among them may be mentioned the striking unison at the words "Son of Man" and the beautiful music associated with "Prophecy unto the wind."

### DAILY NEWS.

The score may be said to scintillate with scholarly musical figures, whose chief beauties are to be found in their utter dissimilarity to any compositions except those of Sir Hubert Parry. The popular baronet, in a word, represents only himself where the art of musical expression is concerned, and more than this surely need not be said.

### DAILY CHRONICLE.

Sir Hubert Parry's sacred symphony, "The Soul's Ransom," which has been specially composed for this festival, was heard in the afternoon under his personal supervision, and it created a most favourable impression. The director of the Royal College of Music has written his own text, which, by the way, has as its motto, "If thou desire wisdom, keep the Commandments," and the majority of his lines are based on Biblical passages exhorting the Christian to have courage in himself and confidence in his creed. Probably what will insure lasting popularity for this masterly work are the choruses, all of which are of a vigorous, inspiring character. They are extremely effective, and contain plenty of broad, flowing melodies calculated to please the ears of the earnest musician.

### THE TRIBUNE.

In the introductory instrumental movement are set forth the themes on which much of the music is built, and either from the character of the melody or some rhythmic feature they are easy to retain in the memory. . . . The most notable part of the work is the section dealing with the graphic description in Ezekiel of the valley of dry bones into which was breathed the Spirit of the Lord. Such a subject would tempt many a modern composer to write music of a highly sensational character; but Sir Hubert Parry, while catching the spirit of the words, refrains from making them an excuse for a mere musical display. . . . A second soprano solo leads to the final chorus, "See now ye that love the light," admirably worked up to an effective climax. The choir evidently enjoyed the grateful music provided, and sang with great success.

### GLOBE.

"The Soul's Ransom," described by Sir Hubert Parry, its composer, as a "Sinfonia Sacra," and "A Psalm of the Poor," is laid out for soprano and baritone solos, chorus, and orchestra, the composer having compiled his libretto from Scriptural sources. "The Soul's Ransom" marks no departure from the composer's well-known penchant for didactic and reflective writing, much of which is grateful in character.

### THE ATHENÆUM.

The style of the music throughout is dignified, and the composer expresses his thoughts and feelings in very direct manner. As in "The Love which casteth out Fear," which he wrote for the Worcester Festival, Sir Hubert's chief aim seems to be not to display his learning and skill, but rather, in the fewest possible notes, to intensify the solemn words. There is latent power in his music—a power which as the work becomes familiar will make itself more strongly felt.

### THE YORKSHIRE POST.

Like most of his choral works of like dimensions, it is rather a poem the symmetrical and logical form of which has been allowed to suggest an equally symmetrical musical clothing. Recognised musical devices, fugals and the like, are employed, but less for their own sake than as an aid to the adequate interpretation of the poetic ideas underlying the work. . . . Sir Hubert Parry has, I think, had a greater eye to orchestral richness than usual. The colour-scheme is certainly more varied and less conventional than it has often been of late, and many of the orchestral passages have a charm of their own quite apart from questions thematic or constructive. A very striking instance is where the Prophet tells of the shaking of the dry bones, the atmosphere of strangeness and mystery being happily conveyed, and without any straining after effect. The introduction, too, is in the composer's best style. It is solemn and intensely impressive. . . . The choruses are as virile and vigorous as ever, and they were well sung, while the orchestra was heard to particular advantage, all the details of the score being beautifully brought out.

LONDON : NOVELLO AND COMPANY, LIMITED.

# INTRODUCTION AND ALLEGRO FOR STRINGS (QUARTET AND ORCHESTRA)

COMPOSED BY  
**EDWARD ELGAR.**  
(Op. 47.)

Full Score, 12s.; Quartet Parts, 4s.; Orchestral Parts, 7s.  
Pianoforte Duet Arrangement, 4s.

## THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenacity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

## DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

## MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

## DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

## DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

## ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

## PALL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wyre, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

LONDON: NOVELLO AND COMPANY, LIMITED.

Just Published.

# A SUITE OF OLD ENGLISH DANCES

COMPOSED BY  
**FREDERIC H. COWEN.**

- |                     |                    |
|---------------------|--------------------|
| 1. MAYPOLE DANCE.   | 3. MINUET D'AMOUR. |
| 2. PEASANTS' DANCE. | 4. OLD DANCE.      |
|                     | with Variations.   |
- |                            |          |
|----------------------------|----------|
| PIANOFORTE SOLO            | 3s. 6d.  |
| STRING PARTS               | 9s. 6d.  |
| WIND PARTS                 | 21s. 6d. |
| FULL SCORE (in the Press). |          |

## MINUET D'AMOUR (from the above):—

VIOLIN AND PIANOFORTE . . . . . 2s. 6d.  
SMALL ORCHESTRA ARRANGEMENT (in the Press).

## THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

## DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

## MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

## EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

## DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

## THE DAILY CHRONICLE.

These attractive pieces merit popularity.

## SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

## WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

## SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

## GLASGOW HERALD.

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299 The Winter Song	3d.
300 The Bishop of Mentz	3d.
301 When last I strayed	3d.
302 See how smoothly	3d.
303 Let us all go maying	3d.
304 Little Lady, be not coy. (S.S.A.T.B.)	3d.
305 O ye roses. Madrigal	3d.
306 Sing we and chaunt it. Double Chorus	3d.
307 Ditto, for 4 voices	3d.
308 The Red Wine flows	3d.
309 Shoot, false love, I care not	3d.

## VOL. XI.—R. L. DE PEARSALL.

310 Laugh not, Youth, at Age. Madrigal	4d.
311 Down in my garden fair	3d.
312 Adieu! my native shore	3d.
313 Purple glow the forest mountains	3d.
314 Caput apri defero	3d.
315 A Chieftain to the Highlands	2d.
316 A King there was in Thule	2d.
317 Come, let us be merry	2d.
318 Mihi est propositum	2d.
319 Light of my soul. Madrigal (S.S.A.T.B.)	3d.
320 Ay a garland. Madrigal for 8 voices	3d.
321 Summer is y-come in. (S.S.A.T.B.)	2d.
322 Why should the Cuckoo's tuneful note. Madrigal	3d.
323 Why weep, alas! my lady love. Madrigal	3d.
324 There is a paradise on earth (A.T.B.)	3d.
325 O! all ye ladies fair and true	2d.
326 War Song of the Norman Baron Taillefer	3d.
327 Why do the roses. Madrigal	2d.
328 Sweet as a flower in May. Madrigal	2d.
329 The praise of good wine (T.T.B.)	2d.
330 The Watchman's Song (T.T.B.)	2d.
331 The Waters of Elle	3d.
332 No! no! Nigella. For Double Chorus	2d.
333 Sir Patrick Spens. In to parts	4d.

## VOL. XII.—ROBERT FRANZ.

334 Already snow has fallen	14d.
335 At parting	14d.
336 The fairest time	14d.
337 Spring's faith	14d.
338 May Song	14d.
339 A morning walk	14d.

### FRANZ ABT.

340 Home that I love	3d.
341 Eventide	14d.
342 O thou world so fair	3d.
343 Spring's awaking	14d.
344 Night Song	14d.
345 Evening glow on the woods	3d.

## VOL. XII. (continued).

### F. HENSEL, *née* MENDELSSOHN.

346 Dost thou hear the trees	14d.
347 The unknown land	3d.
348 In Autumn	14d.
349 Morning greeting	3d.
350 The woodland valley	14d.
351 When woods are glowing	3d.

### A. C. MACKENZIE.

352 How I love the festive boy	3d.
353 Autumn	14d.
354 When Spring	4d.
355 The day of love	3d.
356 The stars are with the voyager	14d.

### E. PROUT.

357 Hail to the chief	4d.
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### J. L. HATTON.

358 At the coming of the Spring	3d.
359 Calm night	3d.
360 Come, live with me	3d.
361 Echo's last word	14d.
362 He that hath a pleasant face	3d.
363 Keep time, keep time	3d.
364 Lo, the peaceful shades	14d.
365 Not for me the lark is singing	3d.

## VOL. XIII.

### J. L. Hatton

366 Spring, the sweet Spring	3d.
367 Take heart	3d.
368 The fishing boat	14d.
369 The lark	3d.
370 The moon shone calmly bright	3d.
371 The reproach	14d.
372 The swing	3d.
373 The wrecked hope	14d.
374 Twilight	3d.
375 Twilight now is round us	3d.
376 What is got by sighing?	3d.
377 Where shall the lover rest	14d.
378 Night	Gounod 3d.
379 The dawn of day	S. Reay 3d.
380 The calm of the sea	H. Hiles 4d.
381 The wreck of the Hesperus	6d.
382 Uncertain light	Schumann 3d.
383 Confidence. Double Chorus	14d.
384 The Dream	3d.
385 The Boat	3d.
386 Spring's approach. Seymour Egerton	3d.
387 Wild rose	3d.
388 In the woods	3d.
389 The rose and the soul	14d.
390 Adieu to the woods	3d.
391 King Winter	3d.
392 The Miller	G. A. Macfarren 3d.

## VOL. XIV.

393 At first the mountain rill Macfarren	3d.
394 All is still	3d.
395 Sleep! the bird is in its nest J. Barnby	3d.
396 Hushed in death	H. Hiles 6d.
397 Evening (It is the hour) Hy. Leslie	14d.
398 Now the bright morning star	3d.
399 Boat Song (Hail to the chief)	3d.
400 The triumph of Death C. Holland	3d.
401 Now the bright morning star	Piersant 3d.
402 The bright-haired morn	S. Reay 3d.
403 Red o'er the forest	3d.
404 Sweet is the breath of early morn	3d.
405 Where wavelets rippled Ciro Pinsuti	6d.
406 We'll gaily sing and play	6d.
407 Gently falls the evening shade	Marenzio 3d.
408 Lilies white, crimson roses (S v.)	3d.
409 The shepherd's pipes (S v.)	3d.
410 Spring returns (S v.)	3d.
411 See where with rapid bound (S v.)	3d.
412 Those dainty daffodillies (S v.) Morley	3d.
413 Dainty, fine, sweet nymph	3d.
414 Shoot, false love, I care not	3d.
415 O say what nymph (S v.) Palestrina	3d.

## VOL. XV.

416 Ye singers all	H. Waelrent 3d.
417 Now lie on love	G. A. Macfarren 2d.
418 Winds of Autumn	Chas. Oberthur 2d.
419 Softly fall the shades	E. Silas 2d.
420 Love me little, love me long L. Wilson	2d.
421 Shall I tell you whom I love Wesley	3d.
422 It was a lover and his lass J. Booth	3d.
423 Love's question and reply J. B. Grant	2d.
424 Hence, loathed melancholy (S v.) Lahee	4d.
425 Evening Song	E. M. Hill 3d.
426 Welcome dawn of summer's day	3d.
427 Charge of the Light Brigade Hecht	4d.
428 There is beauty on the mountain Goss	4d.
429 O my sweet Mary (S v.)	4d.
430 Lo, where the rose-bosom'd hours	4d.
431 Her eyes the glow-worm	4d.
432 The bells of St. Michael's Tower (S.A.T.B.A.R.) Knvett and Stewart	4d.
433 The Cruikshank Lawn (S v.)	3d.
434 The wine cup is circling in Almhio's Hall (S.A.T.B.A.R.) Sir R. P. Stewart	3d.

## COME TO ME, GENTLE SLEEP

FOUR-PART SONG

THE WORDS WRITTEN BY MRS. HEMANS

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Adagio sostenuto. dolce.*

*p*

SOPRANO.  
Come to me, gen - tle sleep! . . I pine, I pine for

ALTO.  
Come to me, gen - tle sleep! . . I pine, I pine for

TENOR.  
Come to me, gen - tle sleep! . . I pine, I pine for

BASS.  
Come to me, gen - tle sleep! . . I pine, I pine for

*Adagio sostenuto. ♩ = 54.*

*p dolce.*

(For practice only.)

thee ; . . Come with thy spells, the soft, the deep, . . And set, and set . . my spi - rit

thee ; . . Come with thy spells, the soft, the deep, . . And set, and set . . my spi - rit

thee ; . . Come with thy spells, the soft, the deep, . . And set, and set . . my spi - rit

thee ; . . Come with thy spells, the soft, the deep, . . And set, and set my spi - rit

# COME TO ME, GENTLE SLEEP.

free! Each lone-ly thought, each lone-ly burn-ing thought,  
 free! Each lone-ly thought, each lone-ly burn-ing thought,  
 free! Each lone-ly, lone-ly burn-ing thought,  
 free! Each lone-ly burn-ing thought, each lone-ly

In twi-light lan-guor steep, . . Come to the full heart, long o'er-wrought, long o'er-  
 In lan-guor steep, . . Come to the full heart, long o'er-wrought, long o'er-  
 In languor steep, . . Come to the full heart, long o'er-wrought, long o'er-  
 thought, In lan-guor steep, . . Come to the full heart, long o'er-wrought, long o'er-

- wrought, Come, . . O gen-tle sleep, . . gen-tle sleep! . .  
 - wrought, Come, gen-tle sleep, . . gen-tle sleep! . .  
 - wrought, Come, . . O gen-tle sleep, . . gen-tle sleep! . .  
 - wrought, Come, gen-tle sleep, . . O sleep! . .

# COME TO ME, GENTLE SLEEP.

*rall.*  
Come to me, gen - tle sleep, gen - tle sleep!  
*p rall.* Come to me, .. gen - tle sleep!  
*p rall.* Come to me, gen - tle sleep, Come to me, .. gen - tle sleep!  
*p rall.* gen - tle sleep!

*a tempo. dolce.*  
Come with thine urn of dew, .. Come sleep, come gen - tle  
*a tempo. dolce.* Come with thine urn of dew, .. Come sleep, come gen - tle  
*a tempo. dolce.* Come with thine urn of dew, .. Come sleep, come gen - tle  
*a tempo. dolce.* Come with thine urn of dew, .. Come sleep, come gen - tle  
*p a tempo. dolce.*

*poco cres.* sleep! .. yet bring No voice, love's yearn-ing to re - new, No vi - sion, no  
*poco. cres.* sleep! .. yet bring No voice, love's yearn-ing to re - new, .. No vi - sion, no  
*poco. cres.* sleep! .. yet bring No voice, love's yearn-ing to re - new, No vi - sion, no  
*poco. cres.* sleep! .. yet bring No voice, love's yearn-ing to re - new, No vi - sion, no  
*poco. cres.* sleep! .. yet bring No voice, love's yearn-ing to re - new, No vi - sion, no

# COME TO ME, GENTLE SLEEP.

vi - - sion on thy wing! Come, as to fold - - ing flow'rs, to  
 vi - - sion on thy wing! Come, as to fold - - ing flow'rs, to  
 vi - - sion on thy wing! Come, as to flow'rs, to  
 vi - sion on thy wing! Come, as to

fold-ing flow'rs, To birds in for - - ests deep, . . . Long, dark, and  
 fold-ing flow'rs, In for - - ests deep, . . . Long, dark, and  
 fold-ing flow'rs, In for-ests deep, . . . Long, dark, and  
 fold-ing flow'rs, Come, as to birds in for - - ests deep, . . . Long, dark, and

dream-less be thine hours, long and dream-less, dream - - less be thine  
 dream-less be thine hours, long and dream-less, dream - - less be thine  
 dream-less be thine hours, long and dream-less, dream - - less be thine  
 dream-less be thine hours, long and dream-less, dream - - less thine

# COME TO ME, GENTLE SLEEP.

hours, . . O gen - - tle sleep! . . Come to me, gen - tle

hours, . . gen - - tle sleep! . .

hours, . . gen - - tle sleep! . . Come to me, gen - tle

hours, . . . . O sleep! . .

*poco rall.* *pp* *rall. . . al . . fine.*

*poco rall.* *pp* *rall. . . al . . fine.*

*poco rall.* *pp* *rall. . . al . . fine.*

*pp* *poco rall.* *rall. . . al . . fine.*

*pp* *poco rall.* *rall. . . al . . fine.*

sleep, . . gen - - tle sleep!

Come to me, . . gen - - tle sleep!

sleep, . . Come to me, . . gen - tle sleep!

gen - tle sleep!

gen - tle sleep!

*pp* *ppp* *pp* *ppp* *pp* *ppp*

# NOVELLO'S PART-SONG BOOK (continued).

## VOL. XV. (continued).

435	Ye mariners of England	H. Pierson	3d.
436	The Vesper Hymn	Beethoven	3d.
437	What though sorrow	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith	Weber	2d.
440	Hark, hark, the Lark	Kücken	3d.
441	A walk at dawn	Gade	3d.

## VOL. XVI.

442	Winter days	A. J. Caldicott	4d.
443	Homeward	Henry Leslie	4d.
444	To sea! the calm is o'er (S.A.T.B.)	F. A. Marshall	4d.
445	Rest hath come	"	2d.
446	Hymn to the Moon	Joiah Booth	4d.
447	The Brook	C. G. Reissiger	3d.
448	The Secret	"	3d.
449	Is it to odours sweet	R. Müller	3d.
450	On the water	R. de Cuvry	3d.
451	The Water-lily	N. W. Gade	2d.
452	There's one that I love	F. Kücken	3d.
453	The trees are all budding	"	3d.
454	There sings a bird	Franz Abt	2d.
455	O world! thou art so wondrous fair (S. solo and T.T.B.B.)	Dr. Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	Ciro Pinsuti	3d.
459	Would you ask my heart?	"	3d.
460	The Rhine Raft Song	"	3d.
461	The Silent Tide	"	3d.
462	The April time	"	3d.
463	The Song to Pan	"	3d.
464	Autumn is come again	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter	Prescott	4d.
467	Slow, slow, fresh flow (S.A.T.B.)	Dr. Walmisley	3d.

## VOL. XVII.

468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds	J. T. Musgrave	2d.
470	The Curfew	Oliver King	2d.
471	Waken, lords and ladies	E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippingdale	3d.
476	Oh, I wish I were a swallow	O. Wagner	3d.
477	Slumber on, Baby dear	Oliver King	3d.
478	Allen-a-Dale	C. H. Lloyd	4d.
479	The sweet spring	F. E. Gladstone	3d.
480	Rustic coquette	F. Chamneys	3d.
481	Pack clouds away	C. H. Lloyd	3d.
482	A chaffer's wedding	L. Lewandowski	6d.
483	Joy in spring	J. Raff	3d.
484	Ave Maria	"	3d.
485	And then no more	"	3d.
486	This day, in wealth of light	"	3d.
487	Starlit is night-time	"	3d.
488	In the moonlight	"	3d.
489	Silent happiness	"	3d.
490	Snowdrops	"	3d.
491	May-day	"	3d.
492	Good-night from the Rhine	"	3d.
493	Evening	G. C. Martin	2d.
494	O, too cruel fair	W. S. Rockstro	4d.

## VOL. XVIII.

495	The Miller's wooing	E. Fanning	6d.
496	When twilight dews	J. L. Gregory	2d.
497	The East Indian	"	2d.
498	When at Corinna's eyes	C. H. Lloyd	3d.
499	I love my love	G. B. Allen	4d.
500	The Troubadour	H. Leslie	4d.
501	The Lass of Richmond Hill	"	4d.
502	In this hour of softened	C. Pinsuti	4d.
503	The sea hath its pearls	"	4d.
504	Ye gallant men of England	E. Hecht	3d.
505	The Moorland Witch	"	3d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me Sir W. S. Bennett	"	3d.
508	Looking for Spring	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	"	3d.
511	O sunny beam	R. Schumann	2d.
512	O red, red rose	"	2d.
513	Wanderer's Song	"	2d.
514	Evening Song	"	2d.
515	Ah! woe is me	H. Lahee	4d.
516	Sweet evening hour	S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, fair Goddess	H. Smart	3d.
519	A garland for our fairest	J. L. Hatton	3d.
520	Around the maypole tripping	Hatton	3d.
521	The boatman's good night	F. Schira	3d.
522	The serenade	J. Brahms	3d.
523	Vineta	"	3d.
524	The dirge of Dardula	"	3d.
525	As I saw fair Clara	F. Corder	3d.
526	Up! up! ye dames	W. Bendall	3d.
527	If I love be dead	C. Wood	4d.
528	The Norse Queen's gift	H. Hay	3d.
529	Cavalry Song	G. A. Macrone	3d.
530	The winds that wait	Vincent Wallace	2d.
531	Corin for Cleora dying	"	3d.

## VOL. XVIII. (continued).

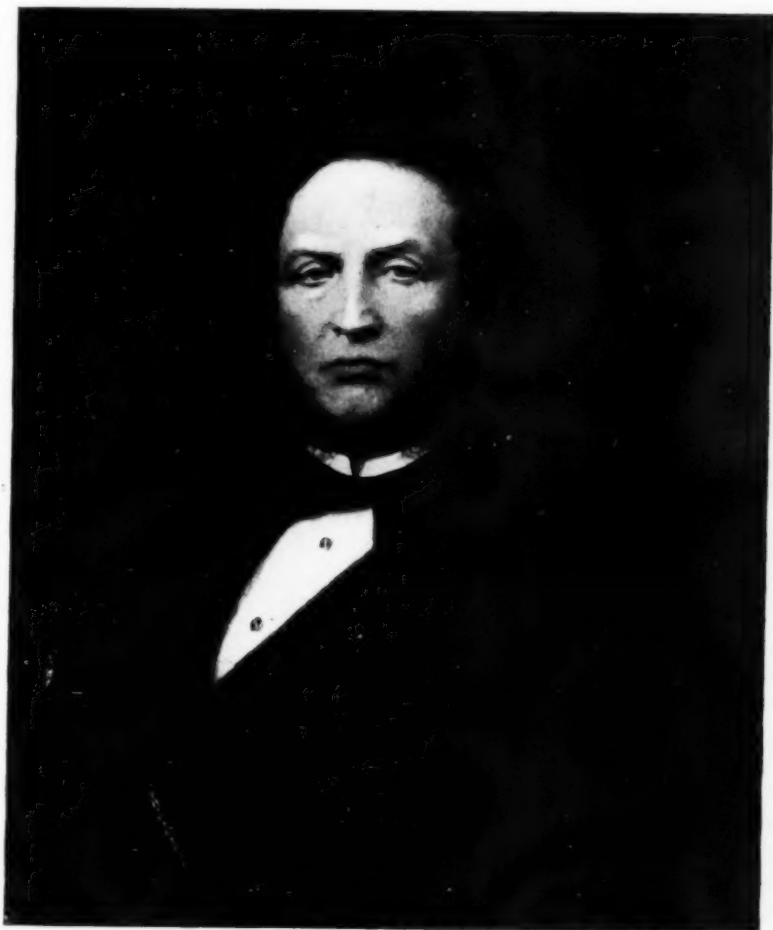
532	Madeleine	J. L. Roedel	3d.
533	Earth, with its troubled voices	Costa	3d.
534	Music, when soft voices die	A. King	4d.
535	The days of long ago	B. Tours	3d.
536	The present; or, the bag of the bee (Fly to my mistress)	C. Carr Moseley	3d.
537	The triumph of Victoria	I. Stainer	6d.
538	The three merry dwarfs	Mackenzie	4d.
539	Sleep, darling baby	Ricardo Mahlig	3d.
540	The rosy dawn creeps	C. H. Lloyd	4d.
541	If doughty deeds	C. Lee Williams	3d.
542	Radiant sister	Rosalind F. Elliott	3d.
543	To Chloria, on her singing	Pringle	3d.
544	The blue-eyed lassie	F. Brandeis	2d.
545	Bonnie Bell	A. C. Mackenzie	2d.
546	Peace be around thee	R. F. Elliott	3d.
547	O Mistress mine	H. MacCunn	2d.
548	There is a garden	"	3d.
549	It was a lass	"	3d.
550	How can a bird help singing?	"	3d.
551	In Spring time	Franz Abt	3d.
552	The Rover's Joy	"	2d.
553	Evening Song	"	2d.
554	The Flowers' review	"	2d.
555	The Rose in October	Wm. Robinson	2d.
556	The Hunters	W. W. Pearson	4d.
557	The Inconstants	R. Schumann	3d.
558	The heath rose	"	2d.
559	The Recruit	"	2d.
560	The Highland Lassie	"	2d.
561	Rattlin' roarin' Willie	"	2d.
562	The lovely Adelaide	Volskied	2d.
563	To the wood we'll go	"	3d.
564	The Douglas raid	O. Prescott	3d.
565	When the hunter's horn	J. Benedict	3d.
566	The Fountain	F. Schira	3d.
567	The three lays	J. L. Roedel	2d.
568	Airs of Summer	"	2d.
569	O'er the meadows tripp'd sweet Kitty	Boyton Smith	3d.
570	When golden Autumn's smiling	Manchester	3d.
571	The four jolly smiths	R. T. Leslie	3d.
572	Bells across the snow	Ch. Gounod	3d.
573	Simple flowers	Franz Abt	2d.
574	When the day is dying	"	2d.
575	We'll go gleaming	"	2d.
576	Cynthia	W. A. Barrett	3d.
577	Kathleen Mavourneen	R. N. Crouch	3d.
578	A Battle Song	E. A. Sydenham	3d.
579	To a brother artist (Toast, No. 2)	A. C. Mackenzie	3d.
580	Upon a bank of roses	John Ward	3d.
581	Home, sweet home	Edward Land	14d.
582	Auld lang syne	"	14d.
583	Cherry Ripe	"	14d.
584	Bright Moon	John E. West	3d.
585	My love dwelt in a Northern land	Edward Elgar	3d.
586	To Morning	Ch. H. Lloyd	3d.
587	To Mary in Heaven	G. J. Bennett	3d.
588	Phyllis	Walter Hay	3d.
589	Rest	Ricardo Mahlig	2d.
590	Hope	Ch. H. Lloyd	2d.
591	Contentment	F. R. Müller	3d.
592	Sunshine on the sea	C. Vincent	4d.
593	Shall I compare thee	J. H. Parry	3d.
594	Hie upon Highlands	V. Caillard	3d.
595	Maiden fair	J. Haydn	3d.
596	Strike the lyre (S.A.T.B.)	T. Cooke	3d.
597	Songs of the River—	"	3d.
598	No. 2, Water-Lilies	F. H. Cowen	3d.
599	No. 3, Resting	F. H. Cowen	3d.
600	No. 4, Rowing	"	3d.
601	The dawn of spring	M. Watson	3d.
602	The broken flower	O. King	3d.
603	The hunt is up (S.A.T.B.)	J. L. Hatton	3d.
604	When golden day	A. C. Fisher	3d.
605	Full fathom five	C. Wood	2d.
606	The Hemlock tree	"	2d.
607	Cupid's lottery	Siegfried Jacoby	3d.
608	The Cavalier	C. Goodall	3d.
609	Wind that softly	E. A. Sydenham	2d.
610	'Tis here	Hermann Goetz	2d.
611	Longing	"	2d.
612	Good advice	"	2d.
613	Persevere	"	2d.
614	Faithfulness	"	2d.
615	Absence	"	2d.
616	Comfort	"	2d.
617	The little bird	E. A. Sydenham	2d.
618	Merrily fly the hours	"	3d.
619	Ring the joy-bells	"	3d.
620	As the ripples flow	"	2d.
621	The milkmaids	"	2d.
622	Winter	E. Duncan	3d.
623	Hunting song	"	3d.
624	Song and summer	A. H. Brewer	3d.
625	"Wassail"	A. M. Goodhart	3d.
626	The day that saw thy beauty rise	F. Corder (Wm. Jackson)	3d.
627	What though I have still	"	3d.
628	If I love will you do me	F. Corder (Wm. Jackson)	3d.
629	Hail to the swallow (Gk. and Eng. words)	Goodhart	6d.
630	Serenade—Come forth	Macrone	2d.

630	The fairy lover	A. W. Batson	2d.
631	Love's adieu	"	2d.
632	Love's waken	W. Noel Johnson	2d.
633	The despairing lover	A. W. Batson	2d.
634	Love's inconstancy	"	2d.
635	Cephalus and Procris	"	3d.
636	Ladye fair, thou hast my life	Edited by H. Leslie	4d.
637	Love me little	King Hall	2d.
638	Echoes	O. King	2d.
639	Bright be thy dreams	"	2d.
640	Three children sliding	A. W. Batson	2d.
641	The Light of Love	"	2d.
642	From White's and Will's	J. D. Davis	2d.
643	Give place, you ladies	Wm. Stephens	2d.
644	Spanish Serenade	Edward Elgar	3d.
645	Go, happy rose	F. Iliffe	3d.
646	Soft, soft wind	C. V. Stanford	2d.
647	Sing heigh ho	"	2d.
648	Airly Beacon	"	2d.
649	The Knight's Tomb	"	2d.
650	To his flock (Six Elizabethan Pastorals)	C. V. Stanford	3d.
651	Corydon, arise	"	3d.
652	Diaphenia	"	3d.
653	Sweet love for me	"	3d.
654	Damon's passion	"	3d.
655	Phoebe	"	3d.
656	This morning, at the dawn	H. Leslie	2d.
657	Sad hearts	A. Herbert Brewer	3d.
658	Advice to lovers	P. W. Pilcher	2d.
659	Peace; come away	C. V. Stanford	2d.
660	Waiting for father R. Bartholomew	"	3d.
661	The blue-bottle's fate	"	3d.
662	March like the Victors	R. Rogers	3d.
663	Hark! the Vesper Hymn is stealing	Arr. by Sir John Stevenson	2d.
664	Ye banks and braes	Arr. by W. G. McNaught	1d.
665	The trying tree	G. J. Bennett	3d.
666	Jean (Of a' the airts)	Oliver King	4d.
667	Cupid is a wayward boy	C. H. Lloyd	4d.
668	Come, fairies, trip it	F. Iliffe	3d.
669	Song of the Silent land	John E. West	3d.
670	The time of youth (King Henry VIII.) (S.A.B.)	"	2d.
671	Come o'er the burn, Bessie (S.A.B.)	Anon.	2d.
672	Enforce yourself as God's own Knight (S.A.B.)	Edmund Turges	3d.
673	Thus mingling (S.A.T.)	Wm. Newark	3d.
674	Ah, my dear son (S.A.S.)	Anon.	3d.
675	Pastime with good Company (King Henry VIII.) (S.A.B.)	"	3d.
676	Hope	J. Rheinberger	3d.
677	The clouds	"	3d.
678	The fountain	"	3d.
679	Evening Rest	"	3d.
680	The Nightingale	"	3d.
681	Good Advice	"	3d.
682	The Storm	"	3d.
683	Autumn Song	"	3d.
684	The oak tree	G. J. Bennett	3d.
685	When Flora decks	Noel Johnson	2d.
686	I think on thee in the night	E. Fedarb	3d.
687	The evening wind	Fred. J. Harper	3d.
688	To daisies, not to shut so soon	"	3d.
689	Beauty arise	J. D. Davis	3d.
690	It was a lover	K. J. Fye	3d.
691	Sweet thrush	Charles Wood	3d.
692	Sunshine	J. Danby	3d.
693	Evening	L. Spohr	2d.
694	Let me wander	"	2d.
695	To the stars	"	2d.
696	Resignation	"	2d.
697	Thoughts of Spring	"	2d.
698	When evening casts her shadows round	Clowes Bayley	3d.
699	Magdalen at Michael's Gate	Ethel M. Boyce	2d.
700	Queen of fresh flowers	King Hall	3d.
701	Gentle sleep	H. W. Schartau	3d.
702	So sweet a kiss	George Sampson	3d.
703	A wet sheet and a flowing sea	F. E. Gladstone	6d.
704	On a hill there grows a flower	C. V. Stanford	2d.
705	Like desert woods	"	2d.
706	Praised be Diana	"	2d.
707	Cupid and Rosalind	"	3d.
708	O shady vales	"	2d.
709	The Shepherd Doron's Jig	"	2d.
710	The merry month	"	2d.
711	O mistress mine	J. F. Rogers	4d.
712	The shepherd's choice	A. Thomson	3d.
713	Come, tuncful friends	C. H. Lloyd	3d.
714	O sing unto my roundelay	S. Wesley	3d.
715	Go, lovely rose!	Arthur Berridge	3d.
716	A lament	Robin H. Legge	3d.
717	The Watchman	"	2d.
718	The Starlings	"	2d.
719	Hunting Song	"	2d.
720	The Shepherd's Elegy	A. Thompson	3d.
721	Holiday in Arcadia	"	3d.
722	The Haven	Joseph Barnby	3d.
723	The Harvest-feast	A. R. Gaul	3d.

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(From an oil-painting by S. Rosenthal in the possession of  
Messrs. Novello.)

[November 1, 1906.



Sincerely yours  
Mendelssohn